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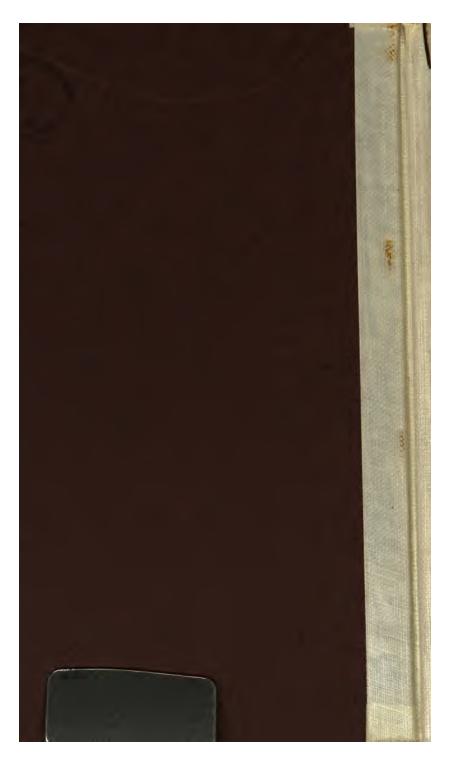
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VOL. XLII. 329 Ticket of Leave Man r 330 Fool's Revenge 331 O'N cil the Great 332 Handy Andy 333 Pirate of the Isles 334 Fanchon 335 Little Barefoot 336 Wild Irish Girl S37 Pearl of Savoy 333 Dead Heart 339 Ten Nights in a Bar-room 340 Dumb Boy of Manchester 341 Belphegor the Mountebank 342 Cricket on the Hearth VOL. XI.IV. 345 Drunkard' 41-yom 346 Chimney Cor.er 347 Fifteen Years of a Drunk 348 No Thoroughfare ard' 349 Peep O'Day Life 350 Everybody's Friend Hamlet, in Three Acts Pirate's Legacy Charcoal Burner githa ir Valiente t Rose 's Daughter llia's Husband Gold 343 Printer's Devil 144 Meg's Diversion Guttle & Gulpit MASSEY'S EXHIBITION RECITER AND DRAWING-ROOM ENTERTAINMENTS. Being choice Recitations in prose and verse. Together with an unique collection of Petite Comedies, Dramas and Farces, adapted for the use of Schools and Families. Two numbers. — — per number, 36 The two numbers, bound in cloth, School style. — 14 REAT SECRET OF SHADOW TOMIMES; or, Harlequin in the Shades, get them up and how to act them. With a concise instructions, and numerous illus-THE OLIO; or Speaker's Companion. A col-lection of Recitations in Prose and Verse, Dis-logues and Eurlesques, compiled for the use of Schools, Thespian Societies, etc., and for Public Declamation or Reading. In three parts...sech, 13 EUR'S GUILE TO HOME THE-CALS. How to get them up, and how to them; to which is added, "How to get up deals in a Country House," with By-Laws, a Scenes, Plays, and everything useful for prination of amateur societies. Price....25 JUIDE TO THE STAGE, by LEMAN AS REDE. Containing clear and full director bottoming Theatrical Engagements, with see and valuable instructions for beginners, ACTING CHARADES. By Miss PICKERto salaries, rules, manner of going through thats, securing proper Dresses, conduct at a spearance, &c., &c. Price..... COMIC DRAMAS, for College, Camp, or Cabin (Male Characters only), four parts.....each, 40 DRAMAS FOR BOYS (Male Characters only), by Miss KEATING. HOME PLAYS FOR LADIES (Female Characters only), complete in three parts...each, 46 AN EVENING'S ENTERTAINMENT, an original Comedy, a Burlesque and Farce.....40 die and old age, etc. ETHIOPIAN тне DRAMA. (NEW SERIES.) NO. 13 Ten Days in the Tombs 14 Two Pompeys 15 Running the Blockade 15 Hunning the Blockade 17 Intelligence Office 18 Echo Band NO. 19 Descriers 20 Desir as a Post 22 Douin Joé's Visit 23 Boarding School 24 Academy of Stars 24 Academy of Stars NO. 8 Tom and Jerry, and Who's been Here 9 No Tator, or Man Fish 10 Who Stole the Chickens 11 Upper Ten Thousand 12 Sip Van Winkle and Jinks Number edy's Coat of Dickens Ole Bull igt Tragedy of All NO. 33 Hypochondriac 34 William Tell 35 Rose Dale 36 Feast 37 Fenian Spy 33 Jack's the Lad 39 Othello 40 Camille 41 Nobody's Son NO. 48 Fighting for the Union 49 Hamlet the Dainty 50 Corsican Twins 51 Deaf - in a Horn 52 Challenge Dance 53 De Trouble begins at Nine 64 Scenes at Gurney's 55 16,000 Years Ago 66 Stage-struck Darkey 57 Black Mail [Clothet 58 Highest Price for Old 59 Howls from the Owl Train 60 Old Hunks 61 The Three Black Smiths No. 17 The Magic Penny 18 'The Wreck | ny Cupids 19 Oh Hush! or The Virgin20 'The Portrait Painter f Make-Airs goa d States Mail eopers ad s Cabin itval Lovers am Doctor tillers 21 The Hop of Fashion 22 Bone Squash 28 The Virginia Mummy Thieves at the Mill Comedy of Errors Les Miserables 41 Nobody's Son 42 Sports on a Lark 43 Actor and Singer 44 Shylock ns and his Dinah ack Doctor New Year's Calls Troublesome Servant retic Spell 45 Quarrelsome Servants 46 Haunted House 26 Great Arrival 61 The Three Black Smiths 62 Turkeys in Season Jeff Jschlevous Nigger Kack Shoemaker SU Rooms to Let Black Crook Burlesque Ticket Taker 47 No Cure, No Pay Tony Denier's Parlor Pantomimes.—In Ten Parts, 25 Cts. each. No. V.—THE VIVANDIERE; or, The Daughter of the Regiment. DAME TROT AND HER COMICAL CAT; ok The Misfortunes, of Johnny Greene. MEMOIR O **** AUT By Sylvester ARIOUS (O. 'VI.-GODENSKI; or, The Skaters of Wilnau. THE ENCHANTED HORN; or, The Witches' Gift. COBBLER;

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VOL. XLIII.

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2 Boots at the Swan	74 Pretty Piece of Business 75 Irish Broom-maker	146 Harlequin Bluebeard	218 A Family Failing 219 Adopted Child
8 How to pay the Rent	75 Irish Broom-maker	1144 Lagies at Home	220 Turned Heads
4 The Loan of a Lover 5 The Dead Shot	Five Pounds	148 Phenomenon in a Smook Frock	221 A Match in the Dark
6 His Last Legs	1 77 That Blessed Balv	149 Comedy and Tragedy	222 Advice to Husbands
7 The Invisible Prince	78 Our Gal	150 Opposite Neighbors 151 Dutchman's Ghost	223 Siamese Twins
8 The Golden Farmer	79 Swiss Cottage 80 Young Widow	152 Fersecuted Dutchman	224 Sent to the Tower
VOL. II. 9 Pride of the Market			VOL. XXIX 225 Somebody Else
10 Used Up	VOL. XI. 81 O'Flannigan and the Fa-	VOL. XX,	226 Ladies' Rattle
11 The Irish Tutor	82 Irish Post ries	154 Great Tracic Revival	227 Art of Acting
12 The Barrack Room	83 My Neighbor's Wife	154 Great Tragic Revival 155 High Low Jack & Game	228 The Lady of the Lions
18 Luke the Laborer	l 84 Irish Tiger	156 A Gentleman from Ire- 157 Tom and Jerry [land	229 The Rights of Man
14 Reauty and the Beast 15 St. Patrick's Eve	85 P. P., or Man and Tiger 86 To Oblige Benson	158 Village Lawrer	231 Two Can Play at that
16 Captain of the Watch	87 State Secrets	158 Village Lawyer 159 Captain's not A-miss	Game
VOL. III.	87 State Secrets 88 Irish Yankee	160 Amateurs and Actors	232 Fighting by Proxy
17 The Secret [pers	VOL. XII.	VOL. XXI.	VOL. XXX.
18 White Horse of the Pep-	VOL. XII. 89 A Good Fellow 90 Cherry and Fair Star	161 Promotion [ual 162 A Fascinating Individ- 163 Mrs. Caudle	233 Unprotected Female
19 The Jacobite 20 The Bottle	90 Cherry and Fair Star	163 Mrs. Caudle	285 Forty and Fifty (book
21 Box and Cox	91 Gale Breezely 92 Our Jemimy	164 Shakspeare's Dream	236 Who Stole the Pocket-
22 Bamboozling	93 Miller's Maid	165 Neptune's Defeat	237 My Son Diana (sion
28 Widow's Victim 24 Bobert Macaire	94 Awkward Arrival	166 Lady of Bedchamber 167 Take Care of Little	238 Unwarrantable Intru-
	95 Crossing the Line	168 lrish Widow [Charley	239 Mr. and Mrs. White 240 A Quiet Family
VOL, IV.	so Conjugat Lesson	VOL. XXII.	VOL. XXXI.
25 Secret Service 26 Omnibus	VOL. XIII. 97 My Wife's Mirror	169 Yankee Peddlar	VOL. XXXI. 241 Cool as Cucumber 242 Sudden Thoughts
27 Irish Lion	98 Life in New York	170 Hiram Hireout	242 Sudden Thoughts
28 Maid of Croissy	99 Middy Ashore	171 Double-Bedded Room	243 Jumbo Jum 244 A Blighted Being 245 Little Toddlekins
29 The Old Guard	100 Crown Prince	172 The Drama Defended 173 Vermont Wool Dealer	245 Little Toddlekins
30 Raising the Wind 31 Slasher and Crasher	101 Two Queens	174 Ebenezer Venture Iter	246 A Lover by Proxy [Pail 247 Maid with the Milking
31 Siasner and Crasner 32 Naval Engagements	102 Thumping Legacy 103 Unfinished Gentleman	175 Principles 'rom Charac-	247 Maid with the Milking
VOL. V.	104 House Dog	176 Lady of the Lake (Trav)	248 Perplexing Predicament
33 Cocknies in California	VOL. XIV.	VOL. XXIII.	VOL. XXXII. 249 Dr. Dilworth
34 Who Speaks First	105 The Demon Lover	177 Mad Dogs	250 Out to Nurse
35 Bombastes Furioso	106 Matrimony	178 Barney the Baron 179 Swiss Swains	251 A Lucky Hit
36 Macbeth Travestie 87 Irish Ambassador	107 In and Out of Place	180 Rachelor's Redroom	251 A Lucky Hit 252 The Downger 253 Metamora (Eurlesque)
38 Delicate Ground	108 I Dine with My Mother 109 Hi-a-wa-tha	181 A Roland for an Oliver 182 More Blunders than One	253 Metamora (Eurlesque)
39 The Weathercock [Gold	110 Andy Blake	182 More Blunders than One	254 Dreams of Delusion 255 The Shaker Lovers
40 All that Glitters is Not	Ill Love in '76 ties	183 Dumb Belle 184 Limerick Boy	256 Ticklish Times
VOL. VI.	112 Romance under Difficul-		
41 Grimshaw, Bagshaw and	VOL. XV.	VOL. XXIV.	VOL. XXXIII. 257 20 Minutes with a Tiger
	1113 One Coat for 2 Builts	185 Nature and Philosophy 186 Teddy the Tiler	258 Miralda: or, the Justice
42 Rough Diamond 43 Bloomer Costume	114 A Decided Case 115 Daughter phority	187 Spectre Bridgroom	of Tacon 259 A Soldier's Courtship
44 Two Ronnycoetles		188 Matteo Falcone 189 Jenny Lind	260 Servants by Legacy
45 Born to Good Luck	117 Coroner's Inquisition 118 Love in Humble Life	190 Two Buzzards	260 Servants by Legacy 261 Dying for Love
46 Kiss in the Dark [jurer	118 Love in Humble Life	191 Happy Man 192 Betsy Baker	262 Alarming Sacrifice 263 Valet de Sham
47 'Twould Puzzle a Con- 48 Kill or Cure	120 Personation	192 Betsy Baker	
	VOL. XVI.	VOL. XXV. 193 No. 1 Round the Corner	264 Nicholas Nickleby
VOL. VII.	121 Children in the Wood	193 No. 1 Round the Corner	VOL. XXXIV. 265 The Last of the Pigtails
49 Box and Cox Married and 50 St. Cupid [Settled 51 Go-to-bed Tom	122 Winning a Husband	194 Teddy Roe 195 Object of Interest	266 King Rene's Daughter
51 Go-to-bed Tom	123 Day after the Fair	196 My Fellow Clark	267 The Grotto Nymph
52 The Lawyers	1124 Make Your Wills	1197 Bengal Tiger	268 A Devilish Good Joke
53 Jack Sheppard 54 The Toodles	125 Rendezvous 126 My Wife's Husband	198 Laughing Hyena	269 A Twice Told Tale 270 Pas de Fascination
55 The Mobcap	127 Monsieur Tonson	198 Laughing Hyena 199 The Victor Vanquished 200 Our Wife	271 Revolutionary Soldier
56 Ladies Beware	128 Illustrious Stranger	TOT VITT	272 A Man Without a Head
VOL. VIII	VOL. XVII	201 My Husband's Mirror	VOL. XXXV.
57 Morning Call	129 Mischief-Making [Mines	202 Yankee Land.	278 The Olio, Part 1 274 The Olio, Part 2
58 Popping the Question	130 A Live Woman in the	203 Norah Creins	274 The Olio, Part 2
59 Deaf as a Post 60 New Footman	VOL. XVII 129 Mischief-Making [Mines 130 A Live Woman in the 131 The Corsair 132 Shylock	204 Good for Nothing	275 The Olio, Part 3 [te 276 The Trumpeter's Daugh
61 Pleasant Naighbor	1133 Spoiled Child A >	205 The First Night	17 Seeing Warren
62 Paddy the Piper 63 Brian O'Linn	194 Evil Eva . / 3		77 Seeing Warren Forcen Mountain Boy 77 hat Nose
63 Brian O'Linn	135 Nothing to Nurse 136 Wanted a Widow	208 V	2/fi hat Nose 20Tom Noddy's Secret
64 Irish Assuranc;	1		TOT VVVI
VOL. IX.	VOL. XVIII.	210 The Mummy [Glasses	VOL. XXXVI. 281 Shocking Events
65 Temptation 66 Paddy Carey	137 Lottery Ticket 138 Fortune's Frolic	210 The Mummy [Glasses 211 Don't Forget your Opera	282 A Regular Fix
66 Paddy Carey 67 Two Gregories	139 Is he Jealous	Oto Tama in Timory	283 Dick Turpin
68 King Charming	140 Marriad Bachalor	212 Inthony and Cleonatra	284 Young Scam.
69 Po-ca-hon-tas	141 Husband at Sight	214 Trying It On. 215 Stage Struck Yankee	285 Young Actress 286 Call at No. 17
70 Clockmaker's Hat 71 Married Rake	142 Irishman in London	210 Stage Struck Yankee	287 One Touch of Natura.
72 Love and Murder	143 Animal Magnetism 144 Highways and By-Ways	216 Young Wife & Old Um- brella	288 Two B'hoys
VOL. XXXVII	VOL. XXXVIII.	VOL. X	
VOL. XXXVII. 289 All the World's a Stage 290 Quash, or Nigger Practice 291 Turn Him Out 292 Pretty Girls of Stillberg 293 Angelof the Attie	297 Ici on Parle Francais	805 Too Much for Good Nature.	306 Cure for the Pidgets.
290 Quash, or Nigger Practice	298 ho Killed Cock Robin		
291 Turn Him Out	255 mcclaration of Independence 300 Heads or Tails	Anything on this Cover sent fr	ee by mail, on receipt of price.
293 Angel of the Attie	297 Ici on Parle Francais 298 Hibo Killed Cock Robin 299 Claration of Independence 300 Frada or Tails 301 Sammar Family 302 August August		
294 Circumstances after Cases	302 Unit 303 That Rascal Pat	New and explicit Descriptive	
295 Katty O'Sheal 296 Supper in Dixie	304. Don Paddy de Bazan	SAMUEL FRENCH, Publis	her, 122 Nassau St., N. Y
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F. SCOTT SMITH

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THE AUTHOR'S PREFACE.

It is so customary to state in all prefaces, that the work produced was im peratively called for, that I should hesitate in adopting so threadbare an ex pedient, if it did not singularly occur that, with regard to the book I have written, it is literally the fact. I am aware of no treatise, essay, or article professing to point out the incipient steps to the green room; whether I have done wisely in attempting one, it rests with the public to determine. Too poor to write for fame, I trust I am also too honest to write for money only, and I should "dwell in mine necessity" rather than give these pages to the press, if I imagined their effect would be injurious. "They will render access to the boards more easy, and ruin the apprentices and lawyers' clerks," said my op. ponents. "They will do the first, but not the second," replies experience. Minds like pigs, love to run a different road from that which they are driven; drive them to the wrong road, and they will diverge to the point you wish-in fact. all opposition heightens the dramatic bias. After the perusal of the follow. ing pages, any one will be able to find his way to the footlights of some provincial theatre, the experience of which will do more to cure him of his mania, than all the arguments and persuasions that ingenuity ever invented. A country actor in a small company, and aspiring to a first-rate situation, will invariably have to study about five hundred lines per diem (it is astonishing how many are cured by this alone;) this will occupy the possessor of a good memory about six hours-his duties at the theater embrace four more in the morning for rehearsal, and about five at night; here are fifteen hours devoted to labor alone, to say nothing of the time required to study the character, after the mere attainment of the words. Let the stage-struck aspirant endure this. and, if a radical cure is not effected, he has the senic phobia, and had better be given to the stage at once, for he will never fix to anything else.

For success upon the stage, it is requisite to possess good sense, a good face, good figure, good education, good voice, and above all, good luck—but the latter ingredient makes man independent of all others, and the reader will have no difficulty in pointing out many metropolitan actors, who owe their situation to the latter, though totally destitute of all the other attributes.

"A dog of mine," said the elder Mathews, "should not go upon the stage,' and he says wisely, for the profession is fraught with toll, anxiety and misery

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beyond any other; but if that dog cannot be happy out of this hot-bed of misery, in heaven's name let him be a miserable puppy in it.

The few pages which I have obtruded upon the public view, I have sought to render easy to every capacity—I have said plain things in plain words, willing to save myself and the reader trouble. I only recommend the book on the score of utility, and whoever pleases is at liberty to criticise it for its dullness.

Having had some experience, (to my sorrow), I am apt to believe my judgment tolerably correct on theatrical matters; I have also consulted the judgment of others, and in several instances, have "laid down my opinion to take up theirs." I have spared no pains to obtain accurate information, and have preferred saying nothing to saying that which I could not substantiate. I presume, therefore, that I have done my duty to my readers.

I am well aware that most of those who may peruse this little volume, will pass over the preface, and I am also assumed that, had I the eloquence of Suavia, I should not persuade any reader to adopt my opinions in preference to his own. I shall therefore conclude, by assuring my perusers that

I am their humble servant,

LONDON, 1827

LEMAN THOMAS REDE.

THE GUIDE TO THE STAGE.

THAT a general prejudice exists in the breasts of parents and preceptors against the stage, is as undeniable as that the love of it is common to the young and inexperienced. That the oft-reiterated complaints of the uncertainty attending this ill-fated profession are true; I shall not attempt to deny, but it must be remembered that its rewards are also considerable. If we are to be told that numbers existed in barns, and expired in workhouses, we should also recollect that many have rolled in carriages, that could never, but for the

stage, have emerged from behind a counter.

I should not advise any being, however great his or her powers may be—however lavish nature may have been in the dispensation of those gifts, by which, as it is supposed, success in the histrionic art may be insured.—I should not advise any-being to go upon the stage; nor should I ever attempt to deter anyone from embracing it. I too well know the futility of counsel where it has to combat inclination. It is certain that no man can succeed in any business whilst his mind is fixed upon another pursuit—and those who know how strong a dramatic infatuation is, will, I think, agree with me, that parents sacrifice their children's interests in determinedly opposing it. John Reeve quitted a banking-house contrary to the advice of all his relatives, yet he has cause to rejoice in a resolution that has raised him at once to an income he could never hoped to have gained in his original station—indeed, he blesses the day when he left off being a check-taker to turn comedian.

Perhaps that father would most truly study the welfare of his child who should, on discovering his dramatic bias, send him at once to some country company, instead of driving him, by his opposition, to duplicity when at home, and to seek his favorite annusement in private theaters abroad,—as long as acting affords entertainment to the performer, he must like it—make it his business—his duty—

and, in nine cases out of ten, a cure will be effected.

The practice that a private theater affords is usually pernicious, and mistaken are those parents who consent to their children performing at those establishments, to learn the rudiments of the profession. At private theaters, no man studies the rudiments—everyone grasps at first-rate characters, which are awarded, not to strength of intellect, but of pocket—for the merest booby who could command two pounds, would be east Richard, in preference to a Kean, if he could only afford ten shillings.

I do not wish to join in the common-place censure leveled at private theaters, though I have reason to fear there is too much truth in the character generally given of these places. There are indeed exceptions, but their number is limited.

To any person whose mind is so far engaged with the dramatic mania, as to be unsettled with regard to other professions—to one to whom all other modes of existence appear "flat, stale and unprofitable,"—I should say enter at once—and now the how becomes the question.

I shall reserve the mention of things necessary for any performer on the outset for another part of the work, to proceed at once to ex-

plain the method of procuring a situation.

It is now so much the custom in the United States to form engagements with managers through the intervention of an agent that the "STARS" employ an experienced person to travel with them and act in that capacity, while the profession at large finds a capable and intelligent agents, in every large city, on the books of one of whom every actor who wishes to obtain engagements should have his name enrolled, as he can then, at all times, obtain useful information, especially with the locality of any person belonging to the profession with whom they may wish to communinate. Mr. O. A. Roorbach, jr., at 36 Appleton's Building. (346 and 348 Broadway,) New York, and Messrs. Charles S. Bernard & Co., at their American Dramatic Institute and General Theatrical, Musical, Ethiopian and Equestrian Agency, 486 Broadway, corner of Broome Street, New York, are it: constant correspondence with all the theaters in the United States and all business matters transacted through their agency generally give satisfaction. (For particulars, see advertisement at end of this work.)

Though every creature that places a foot upon the boards does so in expectation of becoming a favorite in the metropolis, it is ascertained that only one in one hundred, on an average comes to the royal theaters in any capacity at all—nor do I mention this as a matter of regret. Many provincial situations are preferable to London ones; the favorite of the Bath, Dublin, Edinburgh, and Glasgow theaters, may, with reasonable pradence, realize from four to five hundred pounds per annum; and an income equal to that has been amassed in the York circuit. An engagement of twelve guineas per week at a royal theatre, amounts, with the deduction made during Lent, Passion week, and the usual vacation, to something less than

five hundred pounds a year.

The usual amount of salaries in our provinces will be seen in the subjoined list. The greatest care has been taken to make it correct—but complete accuracy it is impossible to attain; the reader may depend upon its being very nearly so, as it has been procured from sources accessible to few.

There are some itinerant companies unnamed in this list; but no company of any importance has been omitted; and the reader must be aware, that to have rendered an account of all the wandering Thespians in the United Kingdom, would have been difficult and useless.

A LIST OF THE PRINCIPAL PROVINCIAL MANAGERS IN ENGLAND, IRELAND, SCOTLAND AND WALES, AT THE PERIOD WHEN THIS BOOK WAS FIRST PRINTED (1827.)			
Managers' Names.	Towns and Circuits. , Salaries, &c.		
ALEXANDER, J. H.	Carlisle, Glasgow, 18s. to £2 10s.		
	(The latter town is Mr. A.'s head- quarters, and he visits several other towns in Scotland.)		
Barret, E	Croydon, Guildford, New- bury, Oxford, Reading and Ryde,		
	(Open all the year.)		
Веннетт, Ј	Ashby de la Zouch, Shrews- bury, Worcester, Wolver- hampton and Stourbridge,		
BENNETT, MRS	{Devenport, Exeter and } Guernsey,		
BEVERLEY, H	Queen's Theater, Liverpool, and the Minor, at Manchester,		
Brw, C with F. VINING,			
	(The season generally commences about the close of July, and ends in February.)		
Burroughs, Watkins,	Belfast and Preston.		
CALCRAFT, J. W	. Dublin Theater Royal, £1 10s. to £6		
_	(Sometimes the company migrate to Cork and other towns.)		

CALVERT, Dublin Minor, £1 to £3

CLARKE, R. & LEWIS, Manchester, Liverpool,

•	113 40102 10 114 51402	
Managers Ramos.	Towns and Circuits.	Salaries, &c.
Clark & Wiggins,	Gainesborough, Horncastle, Louth, Rotherham, Ponte-fract and Worksop,	. 18s. to £1 1s.
Dawson, J	Bodmin, Pennryn, Penz- ance, Falmouth and Truro.	
Downs, T. J	York Circuit—i. e. York, Leeds, Hull and Wakefield,	£1 to £5
	(At York, generally at Races and Assizes—in Leeds, during Summer and at Hull, from November to March.)	-
Pisher, C	Beccles, Bungay, Downham, Eyr, East Durham, Hales- worth, Sudbury, Swaffham, Newmarket & Woodbridge,	Average £1
Наммонд, W. J	Doncaster (opening at Races,) The Liver, Liver- pool; with Mr. Raymond & Sheffield—occasionally visiting other towns.)	. £1 to £2 10s.
HARVEY,	. Guernsey.	
Huggins & Clarke	Gainesborough, Horncastle, Louth, Rotherham, Pontefract and Worksop,	. 18s. to £1 1s.
JACKMAN,	Aylesbury, Banbury, Bed- ford, Buckingham, Wall- ingford, Woburn and Wood- atock,	£1
Jones, Captain,	Richmond, Surrey,	. £1 5s. to £2
(Generally from July to November.)	
Kelley,	Portsmouth.	
Lee,	Barnstable, Bridgewater, Bridgert, Taunton, Torring-ton, Wells, &c., &c.,	, £1

THE GUIDE TO THE STAGE.

Maragers' Names.	Towns and Circuits. Salaries, &c.
Lewis,	{Liverpool and Manchester}£1 to £5
Macready, Mrs	Bristol, £1 to £2 10s.
Manley, T	Bolton, Chesterfield, Derby, Halifax, Newark, Retford and Stamford,
Maxfield, H. & Kelley,	Portsmouth.
MURRAY, W	$ \left\{ \begin{array}{l} \textbf{Edinburgh Theater Royal,} \\ \textbf{Adelphi, Edinburgh, (late} \\ \textbf{Caledonian,)} \end{array} \right\} \left\{ \begin{array}{l} \textbf{£1 5s. to £7} \\ \textbf{£1 to £5} \\ \textbf{In some cases, unlimited.} \end{array} \right. $
	(Generally makes up two companies.)
Penley, Sampson, .	Newcastle-upon-Tyne and \ Windsor, £1 to £2
Penley, B., & Anderson,	Leicester.
RAYMOND,	Chester and the Liver, Liverpool, with Mr. J. Ham- mond.
Robertson, W	Boston, Huntington, Lincoln, Newark, Peterborough, Spalding, Wisbeach, and Whittlesea, :
ROBERTSON, MRS	Grantham.
ROXET, SAM	Durham, Scarborough, North and South Shields, Stockton-on-Lees, and Sunderland,
Ryder,	Aberdeen, Belfast (Ireland,) Perth, Kircaldy, and vari- ous towns in Scotland.
77	Deal, Greenwich, Margate, Ramsgate, St. Albans, Sandwich, &c., &c.,
	(Sometimes at the Theaters there, and at others with a Peripatetic Company, in a east-iron ambula- tory Theater.

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Managers' Name.	Towns and Circuit.	Salaries, &c.	
Scott, J	Northampton,	. 15s. to £1 5s.	
Shalders, W	Salisbury,	15s. to £1 5s.	
Вьоман, Ј	Canterbury, Chatham, Dover, Gravesend, Tonbridge, Wells, Maidstone and Rochester,	. £1 to £1 10s.	
Smedley,	Barnsley, Barton, Beverley, Bishop's Castle, Brigg, Bur- lington Quay, Grimsley, Horncastle, Howden, Mal- ton, Mansfield, Market, Deeping, March, Melton Mowbray, Sleaford, South- well, &c.,	: Average 15s. With some benefit allowances,	
	(Once at each in every two years.)		
Ѕміте, Јоне,	Bury St. Edmonds, Cam- bridge, Colchester, Ips- wich, Norwich & Yarmouth.	. £1 to £2 10s.	
SPENCER, W. A	Cheltenham.		
pizatos, d	Ashbourne, Bridgeworth, Burton-on-Trent, Newcas- tle-under-Tyne, O'Swestry and Stafford,	Average £1 1s	
THORNHILL,:	Bakewell, Buxton and Mat-	£1	
Woulds, J	Bath and Swansea	£1 to £3	
All mention of traveling troops, such as Richardson's, Scouton and Holloway's, Ryan's, Adams', &c., would be here out of place, as these persons, it is presumed, do not even style themselves theatrical managers. Sharing companies, once numerous in England, are happily, becoming extinct. The system being nearly exploded, it is only necessary to briefly explain the principles on which they are conducted.			
	actors and four actresses, besided into seventeen parts, o		

One to each actor and actress;
One to the manager, as an actor;
One to him for dresses;
One for scenery;
One for properties;
One also as manager.

Thus if the receipts, any one night, amounted to 171., the manager took 51., and the company 11. each. In addition to this, as some little outlay must occur, the manager, advancing this, called it a stock debt, for which, whenever they had a tolerable house, he made a large deduction.

LIST OF THE LONDON THEATERS IN 1827.

. N	ame.	Where Located.	Season.	Manager.
Adelphi,	{	Strand,	Michaelmas to East- er, or six month, com- mencing October 1, .	Messrs. Mathews & Yates.
Astley`s phithe	Am- { ater, {	Westminster Road,	Generally from East- er to Michaelmas, but really unlimited,	Ducrow & West.
City The	eater, {	Milton Street, Fore Street, .	{ Unlicensed, therefore } unlimited.	
Claren	ьсв, .{	King's Cross,	{ Ditto.	-
Covent den, .	Gar- {	Bow Street & Covent Gar- den Market, .	Generally from the middle of September to the end of June, :	Alfred Bunn.
Drury I	iane, {	Brydges St., Russell St. & Drury Lane, .	Generally from the middle of September to the end of June, .	Altred Bunn:
English (House	Opera { ,}	Strand,	Seven months, com- mencing at Easter, .	J. S. Arnold.
Fitzroy ater. Late Qu &c., &	The- { een's, { c.	Tottenham, Court Road, .	$\left\{ ext{All the year.} \right\}$	
Garrick	,{	Leman Street, Goodman's Field,	Unlimited, but generally about 6 months, commencing at Michaelmas,	Conquest & Gomersal.
Haymar Theat	ket r	Haymarket, .	Seven months, com- mencing sometimes at Easter, generally about Whitsunday,	D. E. Morris.

Name.	Where Located:	Senson.	Manager,
London Bridge,	Tooley Street, Borough,	Unlicensed and unlimited.	}
New Queen's,	Windmill St., Haymarket, .	{ Ditto.	}
Olympic,	Newcastle St., Drury Lane, .	Michaelmas to East- er, or six montha, commencing Oct. 1st,	Mad. Vestris.
Pavilion,	Whitechapel Road,	All the year.	J. Farrell.
Queen's, Late Fitzroy.	Tottenham St. Tottenham Court Road,	All the year.	Eph. Bond & J. R. Addison.
Sadler's Wells. {	Islington Road,	All the year.	G. Almar.
Sans Souci, . {	Leicester Place,	Unlinensed and unlimited.	}
Strand; . · . {	Between Sur- ry St. & Kings College,	Ditto.	J. Glossop.
Surry {	Blackfriars Road,	All the year.	G. B. Davidge.
Victoria, { Late Coburg. }	Waterloo Boad,	Ditto.	J. Glossop,
Westminster,	George St	Unlicensed.	•

In addition to these theaters, there are several buildings about London, occasionally devoted to dramatic purposes; among them

The Minor, Catherine street. Strand;
Theater, Berwick street, Seho;
Pym's Theater, Wilson street, Hray's Inn Lane;
The Shakspeare, Curtain Road;
Wilmington House, Wilmington Square;
Theater, Rawstone street, Islington, &c., &c.

These places are let by the night or week, for either public or private performances or most usually for public performances (admit-

tance being had by tickets sold at places in the vicinity,) by amateur actors; it is unnecessary to add, that everything is to be heard at such ecceptacles except good English, and everything to be seen except

good acting.

On a rough calcolation, the United Kingdom is supposed to contain about 3,000 performers; that is to say, individuals of both sexes, who really understand their business—the amount of persons connived at by their friends and the public, as actors and actresses, must be about seven times that number.

The most useful intelligence to any one wishing to adopt the Stage as a profession, is to obtain the names of the managers, where located, and the amount of remuneration paid for services at the various

Theaters, which is given as follows:

A LIST OF MANY OF THE THEATERS IN THE UNITED STATES.

Name of Managers.

Logation and Salaries.

WASHINGTON, D. C.

Ford As the Capital of the United States, this city requires the first notice, although one of the worst Theaters in the Union. Salary, from \$5 to \$25 per week.

NEW YORK.

Uliman, Maretzek. Academy of Music, devoted to Italian Opera.

The first Theater in rank in the United States.
Corner of Irving Place and Fourteenth Street.
Salaries, from \$10 per week to \$2000 and \$3000
per month, up to as many dollars per night.

- E. Eddy Broadway Theater, devoted to the general performance of the regular Drama, Opera, and Equestrian Exhibition. Salaries, from \$5 per week, which members of the Corps de Ballet receive, up to \$40 per week, and benefit privileges.
- J. W. Wallack, Sen. Wallack's Theater, Broadway, near Broome.
 Salaries, from \$8 per week to \$35 and \$40; a
 few actors of the highest order of talent occasionally receive double these amounts.
- W. E. Burton . . . Burton's Theater, Broadway, between Houston and Amity Streets. Highest salary, \$50 per week; average, from \$12 to \$20.

Name of Managers.

Location and Salaries.

NEW YORK. (Continued.)

- W. Niblo..... Niblo's Theater, head-quarters of the Ravel Family, Broadway, between Prince and Houston Streets. Salaries, from \$6 per week to \$25 and \$30.
- Laura Keene . . . Laura Keene's Theater, Broadway between Houston and Bleecker Streets. No limit to salary; average, from \$15 to \$20. Mr. George Jordan is said to have received as high as \$120 per week
- Greenwood.... Barnum's Museum, Broadway, corner of Ann Street. Highest salary, \$35; average, from \$12 to \$20.
- Purdy National Theater, Chatham Square. Salaries, from \$5 to \$12 and \$15. The leading lady and leading gentleman sometimes as high as \$35; generally from \$25 to \$28.
- Fox & Lingard . . Bowery Theater, between Bayard and New Canal Streets. Devoted to Melodrama, Pantomime, and Spectacle. Salaries, from \$6 to \$2C and \$25 per week.
- W. F. E. Hamann. Stadt Theater, Bowery, between Bayard and New Canal Streets. (German.) Salaries not known.
- O'Hoym O'Hoym's Theater, Bowery, opposite Prince St. (German.) Closed.
- Wood Wood's Theater, Broadway, between Spring and Prince Streets. Negro Minstrelsy, sometimes English Vaudevilles. Salaries average from \$20 to \$30 per week.

BOSTON, MASS.

- Thomas Barry. : . Boston Theater, one of the most complete and elegant in the United States. Highest salary, \$50; average, \$20 to \$25.
- Mrs. Barrow . . . Athenseum Theater. Highest salary, \$50; average, from \$15 to \$25.
- Pilgrim National Theater. Highest salary, \$30; average, from \$8 to \$20.
- Kimball. Kimball's Museum. Highest salary, \$50; average, from \$8 to \$20.

Name of Managers.

Location and Salaries.

PHILADELPHIA.

- No regular Tenant. Philadelphia Academy of Music, corner of Broad and Locust Streets. Occupied by Italian Opera, the Ravels, Maretzek, Ullman, Strakosh. Salaries, the same as Academy of Music, New York.
- Mrs. Bowers Walnut Street Theater, corner of Ninth and Walnut Streets. Highest salary, \$40; average, from \$6 to \$20.
- Wheatly & Taylor. Arch Street Theater, Arch Street, near Sixth.

 Highest salary, \$35; average, between \$6
 and \$20.
- Lent National Theater, Walnut Street, betwee Eighth and Ninth. No stated salaries; average from \$15 to \$20.
- Meanbert German Theater. Salaries not known.

BALTIMORE, MD.

- Ford Holliday Street Theater. Highest salary, \$25; average, from \$8 to \$15.
- No regular tenant. Front Street Theater. Salaries, when open, from \$8 to \$20.
- No regular Tenant Baltimore Museum, corner of Calvert and Market Streets. Salaries, when open, from \$5 to \$20.

NEW ORLEANS.

- Davis..... French Opera. Salaries not limited. The best talent is yearly imported from France, and artists of merit are engaged at the highest prices.
- Ben DeBar Camp Street Theater. Salaries, from \$8 and \$10 to \$50.
- T. Placide Placide's Gayeties. Salaries, from \$12 to \$50, and \$100.

THE SUIDE TO THE STAGE.

Name of Managers.

Location and Salaries.

ST. LOUIS, MO.

St. Louis Theater. Occupied by *DeBar* in the Summer, and *P. Furren* in the winter. Salaries, from \$8 to \$20 and \$30.

G Wood Wood's Theater. Salaries, \$8 and \$10, to \$30 and \$40.

Tenant not known. Bates' Theater. Salaries same as other St. Louis Theaters.

Tenant not known. People's Theater. Salaries same as at the other Theaters in St. Louis,

CHICAGO, ILL.

McVicker McVicker's Theater. Salaries average from \$10 to \$25.

Hanchett , Levy North's Theater. Salaries, from \$10 to \$25.

PROBIA, ILL.

Huntley Peoria Theater. Salaries, \$10 to \$25.

MOBILE, ALA.

Duffield Mobile Theater. Salaries, from \$8 to \$25.

MEMPHIS, TENE.

W. Crisp Crisp's Varieties. Salaries, \$12 to \$20 per week. Ash Ash's Theater. Salaries, \$12 to \$20.

MASHVILLE, TENN.

W. Crisp Nashville Theater. Salaries, \$12 to \$20.

CHARLESTON, S. C.

Marchant Charleston Theater. Salaries, \$10 and \$12 to \$25.

LOUISVILLE, KY.

Bates Louisville Theater, Salaries, 10 to \$25

Name of Managers.

Location and Salaries.

CINCINNATI, O.

Bates National Theater. Salaries, \$10 to \$25.

G. Wood Wood's Theater. Salaries, \$8 to \$10, up to \$30 and \$40.

PITTSBURGH, PA.

Charles Porter . . Pittsburgh Theater. Salaries, \$10 to \$20 per week.

BUFFALO, N. Y.

Meech Buffalo Theater. Salaries, from \$8 to \$20

There are Theaters at the following places, full information about which can be obtained from any Theatrical Agent, of much value to those intending to become Actors, as it is here a school is found to learn the profession before appearing before an audience in Metropolitan Cities.

Norfolk, Va.
Richmond, Va.
Petersburg, Va.
Wheeling, Va.
Portsmouth, Va.
Cleveland, O.
Columbus, O.
Albany, N. Y.
Troy, N. Y.
Syracuse, N. Y.
Rochester, N. Y.
Elmira, N. Y.
Utica, N. Y.

Detroit, Mich.
Savannah, Ga.
Milwaukie, Wis.
Dubuque, Iowa.
St. Paul's, Min.
Galveston, Texas.
Keokuk, Iowa.
Galena, Ill.
Indianapolis, Ind.
Vicksburg, Miss.
Madison, Ind.
Montgomery, Ala.
Leavenworth, Kansas, &c.

For wherever emigration builds up a town or city, there rises up a Temple of the Drama, to hold the mirror up to nature.

SAN FRANCISCO, CAL.

McGuire McGuire's Opera House. Salaries average, lowest, \$25, to the highest, \$100.*

^{*} In thus stating the amount of salaries, it must be taken into consideration that there is the drawback that the Theaters are open for no stated period, but open or close as the caprice of the Manager dictates, or the arrival of some celebrated star renders necessary; these variations reducing the actor's income to about the same amount given in the large towns and cities of the Atlantic States.

John Watson

. Lyceum Theater.

George Ryan

. . . Forest Theater.

Sacramento,	
Marysville,	Inearer
Stockton,	16
Sonora,	61
Volcana1	"
Nevada	"
Placerville,	ee
Connersville1	**
Rattlesnakeville,	"
Grass Valley,1	44
Mariposa,1	**
Columna,	"

And many others among the mountains and diggings, having no regular tenant, being let to any one who may require them, traveling through the State. Among the Managers have been Mrs. Sinclair, (formerly Mrs. E. Forrest,) Mr. James Wallack, Jr., Miss Laura Keene, F. Kent, Wheatley, the Misses Gougenheim, Junius Booth, the Chapman Family, E. S. Conner, a branch of the Ravel Family, Mr. C. Mason, Vennua, Mrs. Judah Hinsley, Stark, Baker, George Christy, The Rousset Sisters, &c. &c.

THE REQUISITE ACCOMPLISHMENTS FOR AN ACTOR OR ACTRESS.

Previous to considering this part of my subject, I must inform my readers, that very many most successful actors, so far from possessing accomplishments, were, on their outset in the profession, absolutely, wholly uneducated. I could mention two individuals, now walking the first green-rooms of our national theaters, who actually could not read until they had been sometime on the stage; poor F——, a country actor of great genius and promise, was under the necessity of having characters read to him, and in this way he studied Richard the Third, &c. &c. The many dilemmas that such an actor must occasionally fall into may be conceived; at the same time, a man, well knowing his deficiency, will be (and almost invariably is) doubly diligent, but the exigencies of a theater are sure, sooner or later, to bring this lamentable want to light, however carefully it may be attempted to be concealed.

I have been induced to say this much to prove that education is not an indispensable to acting, although no one for a moment will have the temerity to deny, that, to an extent, it is requisite.

Of accomplishments for the stage, I shall first mention Dancing,

Of accomplishments for the stage, I shall first mention Dancing, without the aid of which, the following characters cannot be played, according to their respective authors:—" Duke Aranza,"—"Honey-

moon."—"Henry,"—"Speed the Plough,"—"My Lord Duke,"—
"High Life Below Stairs,"—"Splash,"—"Young Widow,"—"The
Three Singles,"—"Frank Heartal","—"Soldier's Daughter." &c.

Many of those who will honor me by perusing these pages, may remember an actor, in the character of Corinthian Tom, dancing in the Almack scene; although the gentleman's performance of the character was very excellent, yet from not having cultivated an acquaintance with Terpsichore, he in this one scene, destroyed all our prepossessions of the all-accomplished Tom; whereas Connor, if he did not, by his admirable Hibernian jig, completely make the character of Dr. O'Toole, at least considerably heightened the effect of it.

Elliston was the only *Doricourt* upon the stage who danced the *Minuet de la Cœur*, and this made a great feature of his performance; while Egerton, though he opened in the *Duke Aranza*, at the Haymarket, did not dance at all, thus marring the effect of the whole scene, as the Duke pointedly insists on Juliana dancing, and declares

his intention of joining the merry circle himself.

MUSIC.

Opera has made such rapid strides within a few years, that almost all members of a theater are called into action in this department. Music has become a mania in this country—it is the indispensible accomplishment of females in almost all stations of life, and to be ignorant of it is at once a disclosure of a confined education. It is with deep regret that I observe how much this rage for crotchets is destroying the legitimate drama of the country; we are imitating the French, the Germans, and the Italians, in their amusements. Places of amusements are deserted for public houses, where a set of ignorant fellows, who, unfortunately, are capable of roaring forth a song, are engaged. These individuals make their exertions for liquor, and these gratuitous performances of course tend to thin the benches of our theaters. Bagnigge Wells and the Grecian Saloons have long put forth entertainments of this description, and a more formidable attempt has lately been made at a place called the Rotunda, in Blackfriar's Road. Here a set of singers are regularly engaged, and the auditor is admitted for the sake of the wine he is expected to consume. The inducement such a place holds forth to the Bacchanal, I need not enlarge upon, and I can only express my wonder that any lady can be prevailed upon to sing at a receptacle for general company, and where it is more than probable that half the auditors will be intoxicated. If the theaters do not intefere to protect themselves, musical meetings of this description will increase, and the drama only live in record. Shakspere, Congreve, Otway, and Sheridan, will fall beneath the efforts of Richard's comic songs, and port wine negus. It is useless to reprobate the bad taste that the visitors of such places display, the fault is in those who permit the existence of the temptation. The drama is a national good; it should

be guarded by government, and these innovations quelled as nuisances. I beg to disclaim, in these observations, any individualism as several talented persons may be found connected with such establishments, but they are assuredly putting their talents to a very meanuse; they are destroying all the intellectuality of a public performance, by suffering mental amusement to be blended with the coarsest physical enjoyment. If, as I deeply fear, a few years increase these Appolonian and Bacchanalian resorts, and decreases our theaters, I shall have some satisfaction in remembering that, humble as my power was, I was the first to raise my voice against a system, injurious to the best interests of the stage, and destructive to the respectability of its professors.

There is one theater in London for which no actor will be engaged unless he has some knowledge of music, viz.,—Theatre Royal, English Opera House. Although the season is a short one, yet this theater, under the management of Mr. Arnold, has been the stepping stone to some of our leading actors. Harley, Wilkinson, and J. Russell, all made their first metropolitan bows in one season here; poor Chatterly also appeared the same year. Miss Love's first introduction to the stage was on these boards; here it was that Miss Kelly developed her splendid endowments; and it has been the arena

where Matthews has displayed all his versatility.

There is no line of the drama in which it may not be requisite to sing, Iago, Falkner, Edgar, ("King Lear,") and Incle, all vocalize, and it cannot be very agreeable to the feelings of any tragedian, after being applauded for his exertions in the course of the character, to be laughed at for his attempt to sing. In light comedy it is continually requisite to execute music, and sometimes of no very easy character, as Baron Willinghurst, Captain Beldgra, and Deleval, (as originally written), Sparkish, The Singles, &c. &c. Old Men and Low Comedians must sing. Terry was the only performer that I can call to mind who pertnaciously persisted in a refusal. The lack of power to execute any music, precluded the late Oxberry from a number of characters, in which he otherwise would have outstripped all competition.

No person, however deficient he may be, should despair of being enabled, by practice, to execute any music commonly assigned to a comedian. I say commonly, for the music of Figaro, and some other modern productions and adaptations, are exceptions to this observation. It is necessary for every performer to acquire at least such a knowledge as to distinguish the various notes and keys, and to count the time of every different movement. With this knowledge, which he may acquire in a short time, he may avoid committing himself. With regard to singing, practice, and nothing but practice, can assist him; and learning to play on an instrument is the readiest way to create a voice, and correct a bad ear. Lack of ear and vocal power are generally co-existent, and though I do not mean to affirm that a first singer can be made, an endurable one certainly can from the most unpromising material. I could give a hundred instances, but I fear I should hurt the feelings of some of my friends. I shall ven-

Lare, however, to mention one extreme case, and though I have not the honor of the gentleman's acquaintance, I think I may rely on his good sense and good humor to excuse the mention of his name. Mr. Yates had an ear so little attuned to harmony, that he was said to be scarcely capable of distinguishing between "God save the Queen," and "Over the water to Charley," and on one occasion it is affirmed, while singing "Bartholomew Fair,' the band, for a frolic, struck up another air, but the performer proceeded quite unmindful of the alteration; yet any of my readers that may be (and most of them doubtless have been) delighted by Mr. Yates' performances a la Matthews, that he now executes his songs, to say the least, in a style of respectability.

Under the head of "Means of Improving the Voice," the reader will find some observations that may be useful, and prescriptions that

will facilitate his vocal exertions.

In melodrama, and serious pantomime, a slight knowledge of music is indispensable, where a certain number of things are 'to be done upon the stage during the execution of so many bars of music; the cues, too, for entrances and exits, are frequently only the changes of the air, and unless the ear i cultivated (if naturally bad) the person will be led into error. At 'he time I was myself in the habit of perpetuating divers melodramatic characters in the provinces, I was obliged to get my brother to attend me behind the scenes to tell me when my music was on; when, as continually occurs, a certain act is to be done to a certain note, nothing but learning the music, or counting the time, can insure correctness. One visit to the Coburg theatre will convince any sceptic how much the effect is enhanced by attention to these minuties; the things are indeed little, but the effect is great.

Kean and Young both considered music essential.—the latter gentleman is an excellent pianist; the late John Kemble, whenever he had music at his exit, was as particular in his observance of it as any serio-pantomimic performer; and Mrs. Siddons', acting to the music of the march, (in "Coriolanus") has been made the object of an eulogy

by her last biographer, Campbell.

FENCING.

Fencing on the stage is more cultivated for effect than anything else, and a very slender knowledge of the art, only is necessary. Grace goes further than skill; a few lessons, if the pupil is not uncommonly duil, will be sufficient; it is not essential to rival Kean, or the late Bengough, in the use of the sword—but utter ignorance of the art is destructive to any one. Edwards' failure in Richard, at Covent Garden, was decided by his wretched combat. I need not add how Kean's was enhanced by his excellent one. I should recommend an actor studying fencing under a brother performer, rather than a professor, who will trouble him with the technicalities, not the utilities of the art. The first position is the most important feature

of dramatic fencing, and if the reader has ever noticed Elliston, C Kemble, Warde, or Talbot (the Irish manager), in attitude, he will admit the justice of my observation. The broadsword is of easier acquisition—it is essential in Macbeth, and in all melodramas. Messrs. Bradly and Blanchard brought this species of combat to perfection, upon the minor stages; and Wallack and T. P. Cooke, have afforded some exquisite specimens of it at the English Opera House and the two Royal theaters; a good combat has saved a bad piece.

FRENCH.

A knowledge of this language is a component of that education every actor should have received; to a light comedian, and the performer of eccentrics, it is indispensable. Crackley in the "Green Man," and a multitude of other parts, cannot be personated by a man ignorant of the Gallic tongue. In this, as in fencing, a superficial knowledge may be sufficient; correct pronounciation, is, of course, the grand requisite; Matthews is a model for imitation; J. Russell is also a good Frenchman; Miss Walpole, once at Covent Garden, and afterwards at the Olympic, is the best French scholar I ever had the pleasure of meeting in the profession.

On the subject of language, I need scarcely remark, that however confined an actor's education may have been, nothing can excuse his attempting *Pangloss*, *Gradus*, or *Tommy*, in "All at Coventry," without having ascertained the literal meaning and proper accentua-

tions of the quotations he has to deliver.

Tragedy is, it has been justly observed, going out of fashion. Whether England will ever become so completely fashionable as to dislike Shakspere, it is difficult to say, but certainly, he has latterly been played to houses, that would indicate that the immortal bard's attraction was declining; but as improvements generally originate in the metropolis, so also do innovations, and tragedy, though unattractive in London, is not yet scouted in the provinces. As nearly all aspirants commence as tragedians, this line always has numerous professors; it is, now, from the arrangements of modern managers, become imperative, that a leading man should provide his own wardrobe, (the expenses of which I shall speak of horeafter). A tragedian always commands the best salary in the theater, and in large establishments his situation is easy and profitable; in small ones, he is expected to blend the light comedy with the serious business, and thus his labor, though not his profit, is marvelously increased.

Genteel Comedy has long been called the most profitable line upon the Stage—it requires a good modern wardrobe. In small theaters the light comedian must play the seconds in tragedy (Macduff, Richmond &c.,)—the salary is generally first rate—at all events next to

the leading man.

Low comedy is supposed to be the best line, with reference to the benefits it insures, but this is trusting to a very precarious chance—the salary is generally on a par with the light comedians.

First old men obtain somewhat similar terms.

Walking Gentlemen (Charles Stanley, Henry Moreland, Harry Thunder, &c. &c..) is a line that also requires an extensive wardrobe; this business is usually assigned to persons learning the rudiments of the profession—the salary is generally low; in Dublin even, not exceeding two guineas per week, and in many respectable companies not more than one.

The observations already made apply to the other sex either equally with regard to the First Tragedy—Fine Ladies—Singing Chamber-

maids-Old Women-and Walking Ladies.

First Siaging Ladies are much more numerous than male vocalists, a circumstance which the system of modern education accounts for—and perhaps, for a lady, the old woman would be considered the most profitable and safe line. Any young lady embracing this line, and possessed of even a moderate share of talent, could seldom lack a provincial engagement, and would stand an excellent chance of metropolitan distinction.

Having premised this much, it is now necessary to place before my

readers the regulations of all respectable theaters.

The last Rules and Regulations of well conducted theaters in the United States—being at present in force at Laura Keene's New Theater, Broadway, New York, and with a few trifling alterations, in all first class theaters.

1. Gentlemen, at the time of rehearsal or performance, are not to wear their hats in the Green Room, or talk vociferously. The Green Room is a place appropriated for the quiet and regular meeting of the company, who are to be called thence, and thence only, by the call boy, to attend on the Stage. The Manageress is not to be applied to in that place, on any matter of business, or with any personal complaint. For a breach of any part of this article, fifty cents will be forfeited.

2. The calls for all rehearsals will be put up by the Prompter between the play and farce, or earlier, on evenings of performance. No plea will be received, that the call was not seen, in order to avoid the

penalties of Article Fifth.

3. Any member of the company unable from the effects of stimu lants to perform, or to appear at rehearsal, shall forfeit a week's salary, and be liable to be discharged.

4. For making the Stage wait, Three Dollars.

5. After due notice, all rehearsals must be attended. The Green Room clock or the Prompter's watch is to regulate time; ten minutes will be allowed, (the first call only,) for difference of clocks; forfeit, twenty-five cents for each scene—every entrance to constitute a scene; the whole rehearsal at the same rate, or four dollars at the option of the Manageress.

6. A Performer rehearsing from a book or part, after proper time

has been allowed for study, shall forfeit Five Dollars.

A Performer introducing his own language, or improper jests not in the author, or swearing in his part, shall forfeit Five Dollars.

Any person talking aloud behind the scenes to the interruption of the performance, to forfeit Five Dollars.

9. Every Performer, concerned in the first act of a play, to be in

the Green Room, dressed for performance, ten minntes before the time of beginning, as expressed in the bills, or to forfeit Five Dollars. The Performers in the second act to be ready when the first finishes. In like manner with every other act. Those Performers who are not in the last two acts of the play, to be ready to begin the farce, or to forfeit Five Dollars. When a change of dress is necessary, ten minntes will be allowed.

10. Every Performer's costume to be decided on by the Manageress, and a Performer who makes any alteration in dress without the consent of the Manageress, or refuses to wear the costume selected, shall

forfeit Three Dollars.

11. If the Prompter shall be guilty of any neglect in his office, or omit to forfeit where penalties are incurred, by non-observance of the Rules and Regulations of the Theater, he shall forfeit for each offense, or omission, One Bollar.

12. For refusing on a sudden change of a play or farce, to represent a character performed by the same person during the season, a

week's salary shall be forfeited.

13. A Performer refusing a part allotted by the Manageress, forfeits

a week's salary or may be discharged.

14. No Prompter, Performer or Musician, will be permitted to copy any manuscript or music belonging to the Theater, without permission from the Manageress, under the penalty of Fifty Dollars.

15. Any Performer singing songs not advertised in the bills of the day, omitting any, or introducing them, not in the part alloted, without first having consent of the Manageress, forfeits a week's salary.

16. A Performer restoring what is cut out by the Manageress, will

forfeit Five Dollars.

17. A Performer absenting himself from the Theater in the evenings when concerned in the business of the Stage, will forfeit a week's salary, or be held liable to be discharged at the option of the Mana-

geress.

18. Any Performer unable from illness to fulfil his or her duties, either at rehearsals, or in the evening performances, must in every case give a WRITTEN NOTICE, certified by a Physician, within a reasonable time, to enable the Management to provide a substitute; and where a Performer's duties are unattended to from repeated illness, it will be at the option of the Management to cancel the engagement. Any neglect to furnish the written notice and certificate, as above named, will be deemed tantamount to a resignation. The Manageress reserves to herself the right of payment or stoppage of salary during the absence of the sick person.

19. No person permitted, on any account, to address the audience, but with the consent of the Manageress. Any violation of this article, will subject the party to a forfeiture of a week's salary, or a dis-

charge, at the option of the Manageress.

20. Any member of the company causing a disturbance in any part of the establishment, will be liable to a forfeiture of a week's salary, or to be discharged at the option of the Management.

21. Any new rule, which may be found necessary, shall be consi-

dered as part of these Rules and Regulations, after it is publicly made known in the Green Room.

Ladies and Gentlemen bringing servants, must on no account permit them behind the scenes.

Ladies and Gentlemen are requested not to bring children behind the scenes, unless actually required in the business.

It is particularly requested that the Ladies and Gentlemen will

report to the Prompter their respective places of residence.

No stranger, or person not connected with the Theater will be admitted behind the scenes, without the written permission of the Manageress.

THE BEST METHOD OF STUDYING.

"Before you attempt to commit to memory the words of your own part, make it a rule, never to be deviated from, to read over the whole play, with studious attention, at least three times; for you will find points to fix your attention, on a second or third reading, which might have been overlooked on a first perusal, which you should consider only as a cursory review—and always bear in mind, that a man to excel in what he undertakes, must never think of half measures:
—his whole soul must be full of what he is engaged in, and the man who succeeds best, is he who is never absent from his purpose, but is wholly taken up with what he has immediately before him."—"Twenty-six years of the Life of an Actor and Manager, p. 22, vol. 1."

To study, requires a determination to give your whole and undivided attentiou to the part, to read slowly, and with marked emphasis, not through the whole part, but scene by scene, until you are perfect. One hour's patient perseverance is worth four, if you read with indecision and distaste. The simple circumstance that every school-boy can learn his task, is a sufficient stimulant to an actor, of whatever grade in the profession, at least to know the words, however unhappy

he may be in delivering them.

Mr. Beverly, who has had under his management, at the West London Theater, and elsewhere, more than half the actors at present engaged at our royal theaters, says, when an actor in his company is imperfect, "Learn the words, sir; then talk about acting—you can't act if you are fishing for the words." Barnard owed his success entirely to his quick study; for Mrs. Gibbs once, on a starring expedition, was announced for Lady Teazle, but on the morning of rehearsal, the performer who should have played Joseph Surface was absent—Barnard undertook it and played it perfect. Mrs. Gibbs was so delighted with his celerity, that she strongly recommended him to Colman, and in the following season he appeared at the Haymarket.

One of our most perfect actors is Jones; it is needless to add, he

is also one of our best.

In provincial theaters instances of memory occur nightly, that are little short of marvelous. Mr. Munroe, now of the Haymarket Thea

ter, has on several occasions, studied twelve to fourteen lengths from rehearsal till night; and I remember his playing Colonel Hards quite perfect, having received notice of it at four o'clock, and going to the theater at half-past six—the part is at least five hundred lines. I have known others study a hundred lines per hour, for five or six

hours in succession, but these are extraordinary instances.

Most actors find that writing out a part, greatly facilitates the acquisition of it. Slow writers impress the words more on their memory than rapid ones; and it is said that you study more perfectly from an ill-written copy than a good manuscript, as the pains taken to ascertain the sentences, impress them indelibly on the memory. This is carrying matters perhaps a little too far. Cathcart (late of the Coburg,) never wrote out a part, or kept a book; once studied, he never forgets a line. Mr. Munroe never wrote out a line in his life, and will repeat parts at one reading that he has performed a dozen years before. Mr. Bartley of Covent Garden, possesses a wonderful memory, and advocates repeating the part aloud, as the best means of study. Knight always learnt the entire scene in which he was engaged, and not the words of his part alone.

My readers are familiar with the story of Lyon, a country actor, learning the contents of a newspaper by heart in one night. thing seems incredible; but it will be remembered, that when this feat was performed, newspapers did not contain one third of the matter they do at present, and their contents were not half so miscella-A member of the present Covent Garden company while sojourning at Greenwich, a few years back, undertook to get by heart a copy of the Times newspaper; in the course of that week he had also to study seven parts for the theater, yet he completed his task, and won his wager, delivering the whole of the journal from the title and date to the end. This was averaged at six thousand lines; but the wonder consists more in the perplexing nature of the thing stu-

died than the quantity.

Learning line by line, as a school-boy acquires his task, though laborious in practice, will be found the most rapid method in the end; a scene thus learnt, should then be repeated throughout, and never proceed to the following one till you are easy in the first.

If you have to deliver the concluding lines, or tag of the piece, study them first; an error in any other part of the performance may be overlooked, but to blunder in the catastrophe is irretrievable, and sure to obtain that sort of notice that every performer is anxious te

Always study any letter you have to read upon the Stage; prompters, to save themselves trouble, often write them incorrectly or illegibly; besides, it is difficult to read upon the Stage, as the lights are below you; and if these considerations do not weigh with you, remember that few persons have nerve enough to read audibly at

Ascertain at rehearsal how the names are pronounced—no education can direct you in this; the slender and broad a are variously used in Gratiano, Bassanio, &c.,—as Matthews says of the muskets

"it don't matter which, but be all of a piece."

In the "Quito Gate," I remember two actors in the metropolis calling the hero Gy-o-neche, and the other as Ge-o-net-che, which, it being an Italian name, was proper, but many of the auditors imagined that they spoke of different persons.

ON THE MANAGEMENT OF THE VOICE—MEANS OF IM-PROVING AND STRENGTHENING IT, AND RESTORING IT WHEN WEAKENED OR EXHAUSTED.

If a good voice be one of the requisites for the profession, it will be a matter of surprise that so many who lack this advantage should have succeeded; but the fact is, that the terms good and bad are applied to voices very improperly. All our critics declared Young's voice to be good, though he was afflicted with a lisp that rendered his enunciation thick and indistinct, whilst Kean's voice was declared to be bad and harsh, though the lower tones of it were more beautiful than those of any other performer. It is the management, rather than the nature, of the voice that is of importance. John Kemble's tones were naturally weak and monotonous, yet he produced great effect, whilst Mr. Archer, who has a most extensive, powerful, and harmonious voice, seems really to study to display it to the greatest disadvantage.

We are not all blessed with stentorian power, but a weakness of the organs of speech should not be considered a bar to success upon the Stage; one of the least powerful voices (Keeley's) has brought to effect wonders in low comedy, and the great Miss Kelly affects her audiences through the medium of an organ anything but strong.

Practice will strengthen any voice, and attention to the mode of living give fulness to its tone, unless, indeed, in peculiar cases. The Reverend Dr. B. Collyer's voice, and voices of that description, could never, perhaps, be brought to any degree of fullness, but these are peculiar instances.

To be in perfect voice, it is necessary to be in perfect health, this is certain; and all the quackeries of empirics, or the efforts of medi-

cine, will fail, if the health be affected.

Actors, of all beings, should least incumber themselves with that riciculous appendage of modern attire—cravats. As it is necessary, in all shape dresses, that the throat should be exposed, they are continually subjected, in their changes from their ordinary to their dramatic attire, to catch cold, and become afflicted with hoarseness, the irritation attending which, tends materially to weaken the vocal powers; warmth of any kind should not be applied to the throat—bathing in cold water, and gargling with the same, has been advised, and will be found efficacious.

All stimulants for the voice are decidedly bad; acids, which restore the tone for an instant, do material injury ultimately. In all cases of obstruction, be it remembered, that to gargle the throat is

hetter than to drink; a gargle of port wine and water will do wonders for some systems, but it has an injurious effect on the finer tones of the voice, and should not be used by singers.

The Italians, who attend more to their tones than any other nation, prohibit all stone fruits, nuts, oranges, lemous, tea, cheese, port wine, &c. &c.; this is, perhaps, too severe a regimen, but there is little doubt but that an inordinate use of any of these articles does an injury to the tone, if not to the power of the organs of speech.

Frequent exercise of all the tones of the voice to the whole of its compass, both in singing and speaking, give a firmness and certainty to a speaker; and this, with abstemious living, is the best prescription for strengthening the weak, or sustaining the strong. When the voice, from exertion, begins to fail, as in the case of an actor playing two or three characters per night is too likely to occur, the best stimulant is Sal-prunella, a piece of which, about the size of a hazelnut, dissolved in the mouth will restore the voice. An anchovy with some persons will answer the purpose, whilst others find an egg beat up in a glass of madeira equally efficacious; brandy is a restorative pro tempore, but the voice will be apt to fail again almost immediately. To ladies, I should decidedly recommend the madeira and egg, or sherry, if good madeira cannot be procured; or three spoonsful of the compound tincture of cinnamon in water. A gargle composed of vinegar, salt and cayenne pepper, sparingly used, will generally restore the voice pro tempore.

It has been said that there is no music like that of the human voice—it may be added, there is no instrument so likely to get out of tune; it is the key to the general state of the health, for the throat and the tongue are nearly the first places where ordinary illnesses discover themselves. Gargling the throat at night is important to all persons with regard to their general health, as well as their vocal

efforts.

I may, perhaps, be charged with violating the trust of friendship, in giving the celebrated recipe (which I here insert) to the public, but the good nature of Mrs. Salmon will, I am sure, excuse me; she has for years derived great benefit from the following mixture, and will not begrudge her sisters and brothers of the drama any advantage they may gain by its use.

A quarter of a pound of pearl barley, simmered until almost boiling, then mix two ouuces of Spanish liquorice cut into small pieces; let it boil for ten minutes—strain off the whole, gently pressing the mixture, and before it is cold, add one gill of madeira. The

quantity of water to boil the pearl barley in is three pints and a half. After boiling and pressing, it will reduce to three half pints.

Previous to singing or speaking, drink one gill, the second time half a gill, and so on reducing the quantity through the night. No acid to be introduced into or used with the mixture.

This recipe, though expressly meant for a singer, will be found useful to the actor or orator, it acting on the throat by preventing the

accumulation of phlegm.

Pantomime performers invariably use barley water to sustain them

during their exertions, and this, as a general medicine, is, perhaps, the safest and the best. Madeira, though excellent, is of a more exciting nature, and such a medicine perhaps few of my male readers would have forbearance enough to use in moderation.

ON MAKING SUPERIOR ENGAGEMENTS.

I shall now presume to offer a few hints to those who have overcome the first difficulties of the profession, and are looking forward to a little comfort. "Ladies and Gentlemen-Don't believe everybody that tells you you are the eighth wonder of the world." the custom of stars, when they choose to be agreeable, to single out ene or more members of a country company as persons whom they are pleased to say "are wanted in London," and this so far misleads the individual, that, should an offer be made from the metropolis, it is too readily caught at. It is the height of madness to come out in London upon speculation, that is to depend on an opening part; watch the London play bills, and ask what has become of the Gentleman and Ladies from such and such theaters and their "first appearance in London?" Many of them well received, but what does that signify,? they had fifty pounds' worth of friends to support them, and the managers know, by experience, that such support will not be continued, therefore the interest in the debutant no longer No actor or actress should come to London except under an engagement, and not then, if they hold comfortable country situations, unless, indeed, they see the field open for them. Harley hit upon a golden moment-Lovegrove dead or dying-Bannister retiring, &c.,—thus Mr. H. had an immense range of business, and from being continually before the public, increased nightly in their good graces, and is now an established favorite; Miss Jarman set-a price upon her exertions, and resisted all offers until her terms were complied with; Salter, of the Manchester Theater, had an offer of a three years' engagement at Drury, on his own terms as to salary, but refused to risk the loss of his provincial fame by dividing the leading business with another. Mr. S. practiced his profession so successfully in the country, as to net an income of five hundred pounds per anpum.

It would be tedious to mention the many talented individuals who have to lament having depended on an opening in a London theater; often, too, having to add to their mortification that they appeared in a part the very reverse of what they desired, merely because it suited the exigencies of the theater. Mr. Osbaldiston, who was engaged as a leading tragedian at the Haymarket, after refusing various characters, was compelled, not wishing to appear too fastidjous, to open in Rolamo in "Clari."

At one period, the minor theaters—the Surrey, Coburg, Olympic, East London, Saddler's Wells, and the Adelphi, held out a prospect of a few comfortable situations, but now, with the exception of two or three salaries, there is nothing to tempt an actor from the coun-

try, except at the latter theater, and there he will find much to contend with, as the company is a good one, and many of its members established favorites with the town. It is much to be lamented that the minors have so lost ground, but their managers may thank themselves. I once remember hearing a Mr. —— say, "that Mr. Dunn compelled him to take four benefits per year, he therefore considered that he paid Mr. D., one shilling and tenpence per week for acting under his management.

None but fools or madmen will work for twelve hours (independent of study and benefit making,) for a guinea per week, besides being compelled to annoy every soul that is unfortunate enough to be within their reach, to do what is termed support them at their be-

nefit.

The avarice of managers has induced them to encourage a set of idlers, who exist on foolishly fond mothers, doting aunts, and a few deluded fathers, who knowing nothing of the Stage, for a year or two are lulled by the dream that their hopeful offspring "is learning his profession," a thing utterly impossible, as minor theaters are now conducted. It is not uncommon to meet, amongst these poor deluded creatures, some who have been articled to a third rate actor, and who has, perhaps, twenty pounds for teaching his pupils to talk on the only subject that these gentry ever broach—theatricals. It is not my wish to be inviduous, but there are some instances too glaring to be omitted. Mr. B ____, late of the Olympic, had at one period eight pupils! The talent of Mr. B as an actor, is not the question, but that gentleman must be aware that there is nothing that he can teach that can possibly be beneficial to any man, woman, or child in existence. Garrick truly said that no man can teach acting —it is as ridiculous as attempting to make a man a poet. The hope that these performers should obtain engagements for their unfortu-These gentlemen, in the present unnate pupils is also fallacious. certain state of dramatic speculations, can seldom insure engagements for themselves; and in the way of dramatic promotion, perhaps more than in any other mundane concern, "charity beginneth at home.

The rule of all leading engagements is that the performer should name his first three parts; though in the case of a lady, who has recently appeared, ten parts were agreed upon, which the manager bound himself to let her perform in the course of the season.

The celebrated Smith, the original Charles Surface, made it one of the express terms of his engagement, that he should never be required to blacken his face, or to descend a trap. The late Mr. Lewis had an understanding with the proprietors of Covent Garden, that he should not be called upon to perform any part in which he had to wear a shabby dress; and, in consequence of this, it was sometime ere he was persuaded to appear as Lackland in "Fontainebleau;" his success in this, however, induced him to consent to wear faded habiliments in Jeremy Diddler, which he had positively refused to do in Sponge, in "Cheap Living."

All the engagements for our royal theaters are now made termin-

able at the pleasure of the manager, though not of the performer, at the end of the first season; it is better not to come to town at all, than to consent to this. The circumstance of a performer being discharged thus, (which may be done in a moment of managerial caprice,) damns him forever in London; one season is not a sufficient period to make an impression in the metropolis—the run of a piece Mr. G. Bennett was may limit your performance to a few nights. engaged at the Haymarket some few summers since, and, in consequence of the run of their light pieces, never appeared at all, though retained at a large salary. Some may consider this a very pleasant and easy method of amassing money, but mark the resultmanagers soon cease to engage those they can do without, and Mr. B. is not at present a member of either of the theaters. This exclusion existed for one or two seasons, until Mr. B. re-created a provincial fame, and was re-engaged for Drury. Had his engagement been for three years certain, in the second season, in all probability, his talent would have been in requisition, and, his value being appreciated by the exertion afforded it, he might have renewed at the expiration of his agreement.

METHOD OF EXPRESSING THE VARIOUS PASSIONS, EMO-TIONS, &c.

The ten Dramatic Passions are Love, Joy, Grief, Fear, Anger, Pity, Scorn, Hatred, Jealousy, and Wonder, and the best practice to enable the student to express these correctly, is to commit to memory Collins' Ode on the Passions, and recite the same before a lookingglass, to enable him to see the effect produced. It is the Player's Art to consider well the various circumstances of the passion he is to represent; let him place himself, in imagination, in the situation in real life; think how so situated, he would act, and endeavor, having thus fully placed before your mind's eye the conception of the part, to read the dialogue, in an easy, natural tone of voice, without any attempt to spout. Remember when studying, as a Golden Rule, that your imagination must conceive a strong idea of passions, and no idea thus sought, can be strongly conceived without impressing its own form upon the muscles of the face, and so conceived, the same impression will be muscularly given to the body at the same time. Having thus mastered the expression of the passions according to your own idea, and, being now familiar with Collins' Ode, learn to read correctly, and with every intonation of voice and gesture, "Alexander's Feast," which will be found in any copy of Enfield's English Speaker, as well as Collins' Ode on the Passions, which, as set to music, will be found excellent practice to acquire the art of acting melodrama, which may be termed the Domestic Tragedy of the present day.

Many attempts have been made to arrange the passages of a play, under the head of different emotions or passions, and then, by referring them to some general rule of performance, to intimate how the

whole should be executed. That this system is an erroneous one, there can be no doubt; if the actor cannot feel what he utters, it would be useless to attempt to make him run the gauntlet through a set of emotions by rule.

I have subjoined to this a celebrated analitical review of the effect of various emotions on the human frame, and though they may not be useful for the purpose I have alluded to, they will not be regarded with indifference by those really studying the Stage. They contain some general observations, that every one should attend to, and their utility in correcting an erroneous representation of any particular emotion, will be found considerable.

Joy, when sudden and violent, is expressed by clapping of hands and exulting looks; the eyes are opened wide, and on some occasions raised to heaven; the countenance is smiling, not composedly, but with features aggravated; the voice rises, from time to time, to very high tones.

Delight, or pleasure, is expressed by placid looks and moderate

Tranquility, or apathy, appears by the composure of the countenance, and general repose of the body and limbs, without the exercise of any one muscle; the countenance open, the forehead smooth, the eyebrows arched, the mouth not quite shut, and the eyes passing, with easy motion, from object to object, but not dwelling long upon any.

Cheerfulness adds a smile, opening the mouth a little more.

Mirth, or laughter, opens the mouth still more towards the ears, crisps the nose, lessens the aperture of the eyes, and sometimes fills them with tears; shakes and convulses the whole frame, appearing to give some pain, occasions holding the sides.

Grief, sudden and violent, expresses itself by beating the head or forehead, tearing the hair, and catching the breath, as if choking; also by screaming, weeping, stamping, lifting the eyes from time to time to heaven, and hurrying backwards and forwards. This is a passion, which admits, like many others, of a great deal of Stage trick; but which, if not well contrived, and equally well executed, frequently fails of the desired effect,

Melancholy, or fixed grief, is gloomy, sedentary, motionless; the lower jaw falls, the lips become pale, the eyes are cast down, half-shut and weeping, accompanied with a total inattention to everything that passes. The words are dragged out rather than spoken; the accent weak and interrupted, sighs breaking into the middle of sentences and words.

Despair, as in a condemned criminal, (George Barnwell) or one who has lost all hope of salvation, (Cardinal Wolsey) bends the eye brows downward, clouds the forelead, rolls the eyes, and sometimes bites the lips and gnashes with the teeth; the heart is supposed to be too much hardened to suffer the tears to flow, yet the eyeballs will be red and inflamed; the head is hung down upon the breast; the arms are bent at the elbows, the fist clenched hard, and the whole body strained and violently agitated; groaps, expressive of inward

torture, accompanying the words appertaining to his grief; the words are also uttered with a sullen, eager bitterness, and the tone of his voice is often loud and furious. When despair is supposed to drive the actor to distraction or self-murder, it can seldom or ever be overacted.

Fear, violent and sudden, opens the eyes and mouth very wide draws down the eyebrows, gives the countenance an air of wildness, draws back the elbows parallel with the sides, lifts up the-open hand (the fingers together) to the height of the breast, so that the palms face the dreadful object, as shields opposed against it; one foot is drawn back behind the other, so that the body seems shrinking from danger, and putting itself in a posture for flight; the heart beats violently, the breath is fetched quick and short, and the whole body is thrown into a general tremor. Fear is also displayed, frequently, by a sudden start, and in ladies, by a violent shriek, which produces fainting; the voice is weak and trembling.

Hope brightens the countenance, arches the eyebrows, gives to the eyes an eager, wistful look, opens the mouth to half a smile, bends the body a little forward, the feet equal, spreads the arms, with the hands open, as to receive the object of its longings; the tone of the voice is eager and uneven, inclining to that of joy, but curbed by a degree of doubt and anxiety. Desire differs from hope as to the expression of this particular, but there is more appearance of doubt and anxiety in the former than in the latter; for it is one thing to desire what is agreeable, and another to have a prospect of actually

obtaining it.

Desire expresses itself by bending the body forward, and stretching the arms towards the object as to grasp at it; the countenance smiling, but eager and wistful; the eyes wide open, and the eyebrows raised; the mouth open; the tone of voice suppliant, but lively and cheerful, (unless there be distress as well at desire); the words are uttered with a kind of rapidity, accompanied (chiefly in

distress) with sighs.

Love, when successful, lights up the countenance into smiles; the forehead is smooth and enlarged; the eyebrows are arched; the mouth a little open and smiling; the eyes languishing, and half shut, or gazing upon the beloved object. The countenance assumes the eager and wistful look of desire, as above, but mixed with an air of satisfaction and repose. The accents are soft and winning, the tone of voice persuasive flattering, pathetic, various, musical, rapturous as in joy. The attitude much the same as that of desire; sometimes both hands pressed eagerly to the bosom. Love unsuccessful, adds an air of anxiety and melancholy. Kneeling is often necessary in all suppliant passions; but it is often necessary to bend one knee in cases of love, desire &c., which must never be the one that is next the audience.

Jealousy, which is a mixture of passions, directly contrary to one another, can only be represented by one who is capable of delineating all those passions by turns. Jealousy shows itself by restlessness, peevishness, thoughtfulness, anxiety, absence of mind, &c.; sometimes it bursts out a piteous complaint and weeping, then a

gleam of hope, that all is yet well, lights the countenance into a momentary smile. Immediately the face clouded with gloom, shows the mind overcast again with horrid suspicions and frightful imaginations. Then the arms are folded upon the breast, the fists violently clenched, the rolling eyes darting fury (Othello). At sight of the charms of his once and still beloved object, reason may return, and she appears to his imagination like the sweetness of the rising dawn, 'Alonzo in the "Revenge;") violent agitations succeed, and this monster-breeding fancy represents her now as false as she is fair. His words are uttered with fury, and he spurns her from him. He throws himself on the ground, then he springs up, and with perturbed looks and actions, rails against all woman-kind (Castalio in "The Orphan.") As poets have variously described this passion, an actor must accordingly vary his representation of it. As he must frequently fall upon the ground, he should previously raise both hands clasped together, in order to denote anguish, and which will at the same time prevent him from hurting himself; he must then fall flat either on his face or on his side, with his face to the audience; for it would be ridiculous to see a man; who is supposed to be termented with griof and fury, quietly lie down. This fall must be repeatedly studied, it being necessary in a variety of characters, and in the delineation of various passions and affections of the mind.

Rage, or anger, expresses itself with rapidity, interruption, rant, harshness, and trepidation. The neck is stretched out, the head forward, often nodding, and shaken in a menacing manner against the object of the passion; the eyes alternately staring and rolling, the eyebrows drawn down over them, and the forehead wrinkled into clouds, the nostrils stretched wide, and every muscle strained; the breast heaving, and the breath fetched hard; the mouth open, and drawn on each side towards the ears, showing the teeth in a gnashing posture; the feet often stamping; the right arm frequently thrown out and menacing, with the clenched fist shaken, and a gen-

eral and violent agitation of the whole body.

Peevishness, or ill-nature, is a lower degree of anger, and is therefore expressed in the above manner, only more moderately; with half sentences and broken speeches, uttered hastily; the upper lip drawn up disdainfully, the eyes asquint upon the object of displeasure.

Malice, or spite, sets the jaws, or gnashes with the teeth; the mouth is drawn towards the ears; both fists clenched, and the elbows bent in a straining manner. The tone of voice and expression are much the same with those of anger, but the pitch not so loud.

Envy is a little more moderate in its gestures than malice, but

much the same in kind.

Revenge, tyranny, and cruelty are expressed in the same manner

as rage, malice and the other irascible passions.

Hatred, or aversion, expressed to, or of any person or thing that is odious to the speaker, occasions his drawing back or avoiding the approach of what he hates; the hands are at the same time thrown out, spread as if to keep it off; the face turned away from the side toward

which the hands are thrown out; the eyes looking angrily, and asquint, the same way the hands are directed; the eyebrows drawn downward; the upper lip disdainfully drawn up; the pitch of the voice loud, the tone chiding, very unequal, surly, vehement.

Commendation, or approbation from a superior, puts on the aspect of love (excluding desire) and respect; and expresses itself in a mild tone of voice; the palms of the hand towards the person

approved.

Courage, steady and cool, opens the countenance, and gives the whole form an erect and graceful air; the accents are strong and articulate; the voice firm and even.

Exhorting, or encouraging, as of an army by a general, is express-

ed with some part of the looks and actions of courage.

Gravity, or seriousness, draws down the eyebrows a little; casts down, or sluts, or raises the eyes to heaven; shuts the mouth and pinches the lips close; the posture of the body and limbs is composed, and without much emotion; the speech slow and solemn, the tone unvarying.

Inquiry into an obscure subject, fixes the body in one posture; the head stooping and the eyes poring; the eyebrows drawn down.

Attention to an esteemed or superior character has the same aspect; the eyes often cast down upon the ground, sometimes fixed upon the speaker, but not too pertly.

Modesty, or submission, bends the body forward; levels the eye to the breast, if not to the feet of the superior character; the voice low.

and the tone submissive.

Anxiety, or perplexity, which is always attended with some degree of uneasiness, draws all parts of the body together; gathers the arms upon the breast, unless one arm covers the eyes, or rubs the forehead; draws down the eyebrows; hangs the head upon the breast; casts down the eyes, shuts and pinches the eyelids close; suddenly the whole body is vehemently agitated; the actor should sometimes walk about hastily, and stop abruptly. In soliloquies the tone of his voice is sometimes low, sometimes vehement, his words sometimes loud, and sometimes quick. If speaking to another, his pauses are occasionally long.

Vexation agitates the whole frame; and besides expressing itself with the looks, gestures, restlessness, and tone of perplexity, it adds

those of complaint, fretting, and lamenting.

Pity, a mixed passion of love and grief, looks down upon the object of compassion with lifted hands; eyebrows drawn down; mouth open, and features drawn together; the voice is frequently to be interrupted with sighs; the hand sometimes employed in wiping the eyes. An actor, however, should not be fond of displaying his hand-kerchief, which is more becoming in an actress. He should recollect that weeping is effeminate and may be derogatory to his character; but, in some cases, a hero may even to his honor weep.

Shame turns away the face from the beholder; hangs the head; casts down the eyes, and draws down the eyebrows; the speech is

delivered in faltering accents

Shame, or confusion, in comedy, admits of some ridiculous gentures and grimaces.

Remorse casts down the countenance, and clothes it with anxiety; hangs down the head; draws the eyebrows down upon the eyes; the right hand beats the breast; the teeth gnash; the whole body is strained and violently agitated. If this remorse be succeeded by the more gracious disposition of penitence and contrition, then the eyes are raised (but with great appearance of doubting and fear) to heaven, and immediately cast down upon the earth. The actor or actress should occasionally weep; the knees are bent; the arms spread in a suppliant posture, and the voice of deprecation is uttered with sighs, groans, timidity, hesitation, and trembling.

Boasting, or affected courage, is loud, blustering, and threatening: the eyes stare: the eyebrows drawn down: the face is red and bloated: the mouth pouts out: the voice hollow and thundering: the arms are set akimbo: the head often nodding in a menacing manner, and the right fist clenched, brandishing from time to time at the person threatened: the right foot is often stamped upon the ground: the

legs take longer strides, and the steps are heavy.

Pride assumes a lofty look: the eyes are open, but with the eyebrows considerably drawn down: the mouth pouting out mostly shut, and the lips pinched close: the words drawl out: a strut, with a slow, stiff, bombastic affectation of importance: the arms are generally akimbo, and the legs at a distance from one another, taking large and solemn strides.

Obtsinacy adds to the aspect of pride, or dogged sourness, like that

of malice.

Authority opens the countenance, but draws down the eyebrows a

little, so far as to give the look of gravity.

Commanding requires an air a little more peremptory, with a look rather severe or stern; the hand is held out, and moved toward the person to whom the orders are given, with the palm upwards, and the head nods towards him.

Forbidding, on the contrary, draws the head backward, and holds out the hand with the palm toward the person: the voice is bold and

the accent strong.

Affirming, if with an oath, is expressed by lifting the open right hand, and both hands and eyes towards heaven: sometimes kneeling; but if conscience be only appealed to, the right hand is laid upon the breast.

Denying is expressed by pushing the open right hand from you and

turning the face a contrary way.

Refusing, when accompanied with displeasure, is done with a visible reluctance which occasions the bringing out the words slowly, and with a shake of the head.

Granting, when done with unreserved good will, is accompanied with a benevolent aspect and tone of voice: the right hand pressed to the left breast, to signify how heartily the favor is granted, and the benefactor's joy in conferring it.

Dismissing, with approbation, is done with a kind aspect and tone

of voice: the right hand open, gently waved toward the person—with displeasure, besides the look and tone of voice, which suits displeasure, the hand is hastily thrown out toward the person dismissed, the countenance at the same time turned away from him.

Judging demands a grave steady look, with deep attention; the countenance altogether clear from any appearance of either disgust or favor; the accents slow, distinct, emphatical, accompanied with

little action, and that very grave.

Reproving puts on a stern aspect; lengthens the voice, and is accompanied with gestures, not much different from those of threat-

ening, but not so lively.

Threatening puts on the same voice and look of reproving; brandishes the right hand, and sometimes shakes it; the voice strong, and the accents quick.

Acquitting is performed with a benevolent, tranquil countenance, and tone of voice: the right hand, if not both open, waved gently toward the person acquitted, expressing dismission.

Condemning assumes a severe look, but mixed with pity; the sen-

tence is to be expressed as with reluctance.

Pardoning differs from acquitting, in that the latter means clearing a person after trial of guilt; whereas the former supposes guilt, and signifies merely delivering the guilty person from punishment. It requires some degree of severity in aspect and tone of voice, because the pardoned person is not an object of entire unmixed approbation; otherwise its expression is much the same as granting.

Teaching, explaining, or giving orders to an inferior, requires an air of superiority to be assumed; the features are to be composed to an authoritative gravity; the eyes steady and open; the eyebrows a little drawn over, but not so much as to look surly or dogmatical (except in the character of a pedant); the pitch of the voice must be strong and clear, the tone varying as the emphasis requires, and much accenting is necessary in expressing matters of this sort; the articulation must also be distinct, the utterance slow, and the manner peremptory.

Arguing requires a cool, sedate, attentive aspect, and a clear, slow emphatical accent, with much demonstrative action of the hand.

Veneration, or addressing heaven, requires during the speech, the head to be raised and the eyes lifted; after the speech, the head should bow, and the brows be brought down in the most respectful manner; one knee should be beat, and the features should demonstrate the state of the should be beat, and the features should demonstrate the state of the stat

strate most profound gravity.

Duty, or Respect, for a parent or superior, puts on the look and

gesture of modesty.

Giving, inviting, soliciting, and such like actions, which require some degree of affection, real or pretended are accompanied with much the same looks and gestures as express love, but more moderate. In soliciting, it is frequently necessary to kneel, and to speak with ardor.

Wonder, or amazement (without any other interesting passion, as love, esteem, &c.) opers the eyes, sometimes raising them but oftener,

and more expressively, fixing them on the object, if visible, with the look (except the wildress) of fear, if the hands hold anything at the time when the object of wonder appears, they immediately let it drop, unconsciously, the whole body fixes in a contracted, stooping posture, the mouth open, and the hands held up open.

Admiration, a mixed passion, consisting of wonder and love, or esteem, takes away the familiar gesture and expression of love, but keeps the respectful look and attitude like that of modesty and veneration; the eyes are opened wide and now and then raised; the mouth

open; the hands lifted up; and the tone of voice rapturous.

Gratitude puts on an aspect full of complaceny, or love: if the object thereof be a character greatly superior, it expresses much modesty and submission; the right hand pressed upon the breast accompanies (very properly, the expression of sincere and hearty sensibility of obligation.

Curiosity, as of a busy-body, opens the eyes and mouth; lengthens the neck; bends the body forward; and fixes it in one posture, with that of admiration, assuming alternately the looks of hope, desire,

attention &c.

Persuasion puts on the look of moderate love; its accents are soft, flattering, emphatical, and articulate.

Tempting, or wheedling, expresses itself much in the same way as

persuasion, only carrying the fawning part into excess.

Promising, is expressed by benevolent looks; the nod of consent, and the open hands gently moved toward the person to whom the promise is made, the palms upwards the sincerity of the promise may be expressed by laying the right hand gently upon the breast.

Affectation display itself in a thousand different gestures, motions, airs and looks, according to the character. Affectation of learning gives a stiff formation to the whole person; the words come out slowly, and every sentence is pronounced with solemnity (in Doctor Pangloss, in "the Heir at Law," Gradus "Who's the Dupe," Lingo, in "the Agreeable Surprise," &c.) Affectation of elegance and finery tosses the head with conceit, minces the words, and often assumes a squeaking voice; uses the eye-glass frequently; lolls about; and throws himself in all the attitudes of a man of fashion (Jessamy in "Lionel and Clarissa," Lord Foppington, in "The Trip to Scarborough." Gradus, in the second act of "Who's the Dupe" Tom Shuffleton. in "John Bull," &c.) Affectation of drunkeness displays forced staggers, and assumes forced hiccups—(Don Felix, in the fifth act of "the Wonder.") Affectation of love assumes all the manners of that passion, mixed with the looks of hypocrisy-(Millwood in "Geoege Barnwell.") Affectation of beauty, in order to captivate the beholder puts the actress by turns into all sorts of forms, appearances, and attitudes. The coquettish affectation of a young lady, is displayed by many unnatural gestures, and a continual admiration of her own sweet self-(Miss Sterling in "The Claudestine Marriage." That of an old maid is displayed by an awkward imitation of youth and juvenile manners—(Laurelia Durable, in "Raising the Wind") Affectation of fashion in an old maid is expressed by a pompousness

of accent combined with extreme awkwardness,—(Mrs. Heidleberg in "the Clandestine Marriage.") such characters can seldom be overacted.

Sloth appears by yawning, dozing, snoring; the head dangling first on one side, and sometimes on the other; the arms stretched out; the eyes heavy and sometimes closed; the words drawling out scarcely audible, and sometimes broken off. People who walk in their sleep (Lady Macbeth) appears as if in a dream with their eyes open.

Fatigue gives a general languor to the body; the countenance is dejected; the arms listless; and the legs in walking are dragged heavily along, and seem at every step to bend under the weight of the

body: the voice is weak.

Intoxication, or drunkeness, shows itself by the eyes half shut, sleepy, and inflamed; an idiot smile, a ridiculous surliness, or affected bravado; mark the countenance; the words are interrupted by hiccups, and without proper articulation; the head seems too heavy for the neck; the arms dangle from the shoulders, the legs totter and bend at the knees; and a general incapacity exhibits human nature sunk below the brutal. The actor, in staggering may sometimes have occasion to fall, which must be done with great advoitness, as a drunken man's falls are generally violent.

Complaining, when under violent pain (Aboan in "Oroonoko") distorts the features, almost closes the eyes, and sometimes raises them wistfully; opens the mouth; knashes the teeth; draws up the upper lip, draws down the head upon the breast, and the whole body together; the arms are violently bent on the elbows, and fists strong.

ly clenched; the voice is uttered in groans.

Dotage or infirm old age shows itself by hollowness of eyes and cheeks; dimness of sight; deafness and tremor of voice; hams weak; knees tottering; hands or head paralytic; hollow coughing; frequent expectoration; breathless wheezing; occasional groaning, and the body stooping under an insupportable load of years—(Adam in the Iron Chest.")

Absence of mind, displays an inattention to what passes, and commits every mistake with a seeming unconsciousness; the least ap-

pearance of art destroys the whole effect of the character.

Hypocrisy has generally a smile on the face when the person to be deceived is present; and when alone, in his soliloquies, the villain is to be portrayed in the countenance. (Iago, in "Othello, "Maskwell, in "The Double Dealer.")

Folly gives the face an habitual thoughtless grin, or is sometimes more effectually expressed by a wild stare and a vacuity of countenance,—(Jacob Gawkey, in the "Chapter of Accidents"). Such characters admit of many grimaces, ridiculous gestures, &c.

Mzdness opens the eye to a frightful wildness, rolls them, hastily and wildly, from object to object, distorts every feature, and appears all agitation; the voice semetimes loud, and sometimes plaintive, accompanied with tears.—(Octavian, in "The Mountaineers.")

Sickness displays extreme languor in every motion and utterance

the eyes dim, the voice faltering, the hands shaking, and the knees tottering.

Fainting, (which is common in ladies' characters) is represented

by a seeming sudden deprivation of all sense

Death is exhibited by violent distortion, groaning, gasping for heath, stretching the body, raising it, and then letting it fall; dying in a chair, as often practiced in some characters, is very unnatural, and has little or no effect. On this subeject, a notice appeared in Mr. Leigh Hunt's Tattler, relative to the acting of Kean, that is worth all the rules that can be laid down. It was communicated by a brother actor, and we extract that portion of it that related to his dying in Hamlet and Othello.

KEAN'S DYING SCENES.

"In Othello, death is occasioned by piercing himself to the heart with a poignard; can you not mark the frozen shudder as the steel enters his frame, and the choking expression, with distended and open mouth, the natural attendants of such an agony? Death by a heart wound is instantaneous. Thus does he portray it; he literally dies standing. It is the dead body only of Othello that falls, heavily and at once; there is no rebound which speaks of vitality and of living muscles. It is the dull weight of clay seeking its kindred earth."

But the scene that actors admire most, (perhaps auditors from the remoteness, least) is his death in *Hamlet*. The prince does not die of a sword wound, but from the poison impregnated in that wound; of course, from its rapidity in doing the work of death, it must have been a powerful mineral. What are the effects of such a poison? Intense internal pain, wandering vision, swelling veins in the temple. All this Kean details with awful reality; his eyes dilate, and then lose luster; he gnaws his hand in the vain effort to repress emotion; the veins thicken in his forehead; his limbs shudder and quiver; and as life grows fainter, and his hand drops from between his stiffening lips, he utters a cry of expiring nature, so exquisite that I can only compare it to the stifled sob of a fainting woman, or the little wail of a suffering child.

NEW READINGS, &c.

A straining after originality, has been the ruin of many actors, and however ineffective the system of treading only on a beaten track may be, it will be found less annoying than a sacrifice of sense to novelty. The modern system of acting by making points, instead of playing the character as a whole, has been very injurious to the best interests of the Drama, and some of our most popular performers may be said rather to play tricks with certain characters than to act them. The number of disputed readings is very limited, and though

I cannot pretend to recal them all to the mind of my readers, one or two may serve to awaker their recollecton on the subject; *Hamlet* was always made to say—

"Did you not speak to it?".

to *Horatio*, until the good sense of John Kemble discovered that is should be thus delivered—

"Did you not, &c ,"

for Hamlet meant to express his wonder that Horatio, his friend, should neglect to address the ghost.

In "Macbeth" there is a disputed passage, some delivering it-

"Hang out your banners on the outward wall, The-cry is still they come."

and others-

"Hang out your banners. On the outward wall The cry is still they come."

And Mrs. Siddons, in Lady Macbeth, has given a new reading to a popular passage. All performers had replied to the Thane's doubt, with—

" We fail,"

as ridiculing the idea or possibility of failure. Mrs. Siddons delivered it as if her mind was made up to the worst that could ensue—

" We fail."

In Mercutio, it has been usual to say-

"A dream—oh! then I see Queen Mab has been with you" others read it—

"A dream—oh! then I see—Queen Mab has been with you, &c."

applying the words "oh! then I see," in their colloquial acceptation —oh! now I perceive.

Mr. Kean's returning in Hamlet to kiss Ophelia's hand after he has bid her "to a nunnery," is decidedly a new reading, as it marks his sense that Hamlet did not mean the reproach he uttered, and that he loved Ophelia.

Dowton, when he played Shylock at Drury, made a point in a similar manner; he stood firmly whilst he heard the duke's indgment pronounced, until the sentence of changing his religion came, at the mention of which, he fainted; this was strictly in keeping with Shylock's character—a cruel and revengeful being is likely to be a bigot, and the ilea was both novel and excellent.

Miss Kelly, in Lucy, repeats the line-

"Shall I go with you?"

thrice, once as a casual question, then as a demand, and leatly as ar

The part of Valverde, in "Pijano," is a bugbear to most performers, but I remember a gentleman on the Birmingham boards, exciting universal admiration by the manly and pathetic manner in which he uttered this line to Elvira-

"Whatever be my faults to others, I have none to you."

I have heard John Bur greeted with three rounds of applause, and seen Roque become the third part in point of effect, in "the Mountaincers. Great care, however, should be taken, not to attempt to make a part a feature, that is only a portion of the play. Paris must be not long in his dying scene, because he throws Romeo into a dilemma; but this consideration should not induce the performer to fall, as if struck by lightning, and move no more.

To see a minor character in a play overdoing it to vie with the hero, is as ridiculous as to hear the second singer in a duet straining to become louder than the first.

On this subject I shall extract a few remarks from the work already quoted, well convinced that they will be more acceptable than any I could make.

"The subalterns of a company will not be persuaded of it, yet nothing is more certain than that there requires less merit and parts to make a figure in trifles, than in characters of consequence, and that it is better to be applauded in a livery than laughed at in embroidery.

"The supposing that good parts make people play well, cannot, indeed, much injure the characters of performers of established renutation, but the principle in itself is false, and the conclusions drawn from it occasions great imperfections in the generality of our theatrical representations. The greater part of the young players conclude from it, that as they can expect nothing better for some years, than to be made to put up with the least advantageous characters, they need not take a great deal of pains about them, since they would only be overlooked if they did. They think it a. sort of injustice in an audience to expect any great perfection in them, while they continue in this class, and persuade themselves that they may pass well enough, without many of those natural advantages which the players who appear in the principal characters are expected to have.

"It is not to be denied, indeed, that the excellence and importance of the character represented, contributes greatly to make the player shine in it, and it is equally true that an audience are patient under a sort of mediocrity in the performers of the lower characters. People do not trouble themselves nearly so much about the manner in which the parts of little consequence to the fable are played, as about the justness of those which are essential to the conduct of the whole, but it is also true, that a good actor will often be able to give a sort of importance to a subordinate part, which, while as carlessly played as such usually are, the audience would never have known the beauty of it.* It is also certain, that though, in consideration of the deficiency of a number of proper subjects, we are induced to pardon, in the persons who only play subordinate parts, the want of a peculiarly graceful figure, or of that superiority it the gifts of nature in general which we look for in the players of principal parts, yet we expect to find them tolerable; and, indeed there is not one of the natural advantages which we require to be possessed eminently by the first persons of the theater, but we desire to see in some degree in all the rest.

"Let us look into any one of the plays of our writers of credit, and examine by it the merits of this point. We shall find all the characters in the whole play concerned in animating and giving force to it, either by the share their passions give them in the incidents of it, or by that which they give to the passions of the rest, by the difficulties and perplexities they find themselves in, or by those into which their cunning, or their absurdity, throws the person whom they mean to injure or serve; by their well concerted blunders, the happy fruits of the sprightliness of the author's imagination, are the funds of everlasting pleasure to the greater part, at least, of every audience, and when nicely conducted, to the whole, or finally by their ambiguous action or discourse, which, presenting two separate faces, gives occasion to the error of some other character, which is to be deceived, and by their countenance kept up in the mistake they were destined to raise. The very lowest characters in comedy are, in this light, to be continually in motion; and they keep our minds agitated during the whole piece. The very least among these are honored with the name of actor, in such or such a play; a name only given to the persons in a dramatic work, because they ought to be in continual action during the performance of it.

"Voice and memory are said by many to be all the qualifications necessary to the subordinate actors; but can voice and memory alone be sufficient for the player, in representing those characters, which though not placed in the very fullest point of view, are yet often not less difficult to perform than even the capital part in the play? If the players in this lower rank want understanding, or fire, or above all things, if nature has left them deficient in sensibility, how is it possible that they should succeed, we do not say to please, but barely to make themselves supportable, even in the less considerable of those lesser characters, since we find there is not one of them on whom the more eminent personages of the piece, in a greater or smaller degree, have not a dependence."

ON BYE PLAY, STAGE BUSINESS, &C.

An evil habit has crept into our dramatic exhibitions, of always bestowing a purse with the contents, or a pocket book with the notes in it,

^{*}The very first actors would find a way of increasing their reputation greatly, it hey would sometimes take a pride in appearing in the second or even the third parts in our bette: plays. The honor of occasioning an audience to discover beauties in a part which they had never found in it before, is, in reality, much superior to that of obtaining applause from any of those grand characters which would itself command it, even though performed by but a moderate player.

Our intercourse with society convinces us of the folly of this; no man gives away his pocket book, which, in all probability, contains memoranda useful oply to himself. I am not weak enough to think my observation may induce a reform in this particular, but it is the duty of every man to enter his protest against absurdity, and I shall not fail to do do so, even from a conviction of the futility of remonstrance. On receiving a purse on the stage (in comic characters) the performer should invariably count its contents. Is it compatible with the natural eagerness and curiosity of human nature, that a servant, (and they are generally the dramatic receivers of purses,) should quietly place it in his pocket without ascertaining the amount received? Property men in country theaters have contracted the habit of putting any substance to fill up purses, and in these cases it will be impossible to open them without exposing yourself to the disagreeable dilemma of showing broken bits of tobacco pipes, a common substitute for cash; by telling this person "that you want money to use," this danger will be obviated.

When a letter is to be read on the stage, I have seen many performers stoop towards the foot-lights to peruse it; this is extremely wrong, inasmuch as it is destructive of stage illusion. In day scenes the performer is of course presumed to receive light from the horizon, and in night scenes there should always be candles upon the stage.

Character should never be lost sight of. I remember a very inferior performer who procured notice, simply from his attention to minutiæ; in Simpson (I think) when he received the letter, instead of breaking the seal, he took forth his pocket-scissors and cut the paper round it; this was characteristic of the regular and careful habits of the man he assumed to be.

Lovegold pausing, in his madness of rage, to pick up a pin, is perhaps carrying peculiarity too far, but this point was thought so admirable as to awaken the eulogies of the best dramatic critics in Paris.

It is really disgraceful in a London theater to see such anachronisms as an eye-glass for the fop in "Peeping Tom of Coventry," and this I myself beheld at the Haymarket; nay, I remember Manden's wearing spectacles in a piece, the time of which was one century antecedent to their invention; Kean, as Chrichton, played on a modern piano-forte; and pistols and guns are used in all our theaters, in many pieces, the supposed dates of which are prior to the invention of fire-arms.

There are a thousand little points of etiquette or habit, which we observe every day in society, that when brought upon the stage, aid the scene immensely. In "The Jealous Wife" Lewis' bow to Mrs. Oakley, handed down to us by the excellent imitation of Jones, is one of the most effective things upon the stage; and the simple point of Count Cassell's taking snuff during Frederick's appeal to his charity in "Lover's Vows' marked the unfeeling coxcomb more than the most heartless speech.

The late Mr. Knight, when he performed the character of a footman never answered the greetings of the audience on his entry, by bowing, but just touched his hat as menials usually do. T. P. Cooke, in "The Pilot" gives a characteristic touch that is invariably recognised and applicated. Previous to commencing his combat with the Sergeant he pauses to take tobacco, and afterwards, when he has driven his adversary from him, claps his sword into his mouth whilst he hitches up his trowsers. These things are practical illustrations of cool habitual bravery.

WHERE TO OBTAIN DRESSES, WIGS, &C.

Never build while you can buy, is a rule with regard to tenements—never make dresses while you can purchase them is a dramatic maxim. Theatrical things made at home always cost treble what they could be purchased for abroad. The descendants of Moses are notorious as venders of theatrical wardrobes; and for those Thespians who study economy in their purchases, the tribe of Israel should be resorted to. It has grown into custom, always to offer these gentlemen half what they ask, and I presume this is the correct mode of dealing with them; I can only own that as far as my personal experience goes, I have found their charges for dramatic garbs extremely moderate, and that I have frequently bought dresses for less money than I must have expended in the purchase of the mere material.

The best persons to apply to to obtain dresses in New York, are Mr. Phillips in the Bowery, Harry Seymour, New Canal street, and R. Williams, Broome street—for epaulets, swords, &c., Horstmann, in Maiden Lane, will be found the best place, also for tinsel lace and various other theatrical ornaments. For wigs, from long personal experience, I would recommend Mr. Laird, No. — Broadway, who understands fully what wigs are necessary for character parts, and where you are sure to obtain a first-rate article at a moderate price. Mr. Pickman, of Philadelphia, also has a good reputation among the gentlemen of the profession, for making character wigs. There are others who may be also excellent, but the gentlemen named have been selected from personal knowledge of their capacity during a long professional career.

My labors are completed, and I am prepared to encounter all the ridicule that the peculiar subject of this trifie may excite. If it ebtains any notice at all—if it is made the mark for the jests of criticism, I am content—it is easier to ridicule the efforts of others than to make stmilar exertions. I beg leave to repeat that this production is not written with the view of increasing the candidates for the Sc-k and Buskin; on the contrary, I do hope it may be the means o_b diminishing their number, and by pointing out the difficulties the profession involves I am doing a public service. It is looked upon by young minds as a path of flowers; experience too soon holds up the glass to truth, and portrays it a briery way, where the thorns of misery spring up beneath the feet of the wanderer, and where the poison trees of malice and discord everywhere encompass

him. It has its sunshine, but, alas! the cheering beam is not for all, and the generality of the sons of the Drama must be content to dwell forever in the shade.

THE RED.

The omissions, alterations, and additions made in the work of Mr. L. T. Rede, are only such as to render it applicable to the American as well as the English Stage, for of all the works written upon the subject, the Editor pronounces it the best placed before the public, although written as early as 1827; and if the Rules laid down by him be followed, where no physical defect exists, the student will be sure to attain a favorable position in the profession of his choice.

To teach acting by Rule, is impossible, but the business of the Stage, without a knowledge of which no one can become a finished actor, can be acquired by reading carefully, with a prompter of acknowledged competence, and attending carefully to his suggestions; or by placing yourself under the instruction of a good Stage Manager, if you can find one with time to undertake the task.

F C Wryge

THE INDISPENSABLE REQUISITES AS REGARDS A THE-ATRICAL WARDROBE FOR AN OUTSET IN THE PRO-FESSION.

The number of actors that of late years have been in the habit of furnishing their own wardrobe, has given the managers a hint which they have pretty generally taken. Every man likes to appear to advantage, and many therefore find their own dresses, if they do not approve of the old suits in the stock; but as our best actors have generally been the poorest men, it is necessary for me to state the things it is absolutely expected that an actor is to find himself in.

LIST OF PROPERTIES.

Feathers, hats, ruffs, collars, boots, shoes, swords, belts, sashes, or naments of all descriptions, tight white pantaloons, fleshings, sandals, wigs, stockings, buckles, and breeches.

Every one of these articles an actor in a small company should possess, for the various characters he will have to undertake will bring them into requisition, and they are never found by the management.

I shall now run through the principal lines of acting, and separately enumerate the things most likely to be required for each.

TRAGEDY.

A first tragedian, as Theaters are now stocked, should possess:—Complete dresses for Hamlet, Richard, Macbeth, and Rolla, and

with these and the stock, he may manage to dress a variety of characters.

He should have wigs for Octavian, Othello, Richard, and Lear, ringlets. &c.

An old English sword, a Roman sword, a dress and a regulation sword.

Stage hats of several descriptions, which I cannot enumerate upon paper; these are most essential, as he will find no hats of any sort in country wardrobes; an opera and military hat are both indispensable.

Tight pantaloons, black and white for comedies. (Lovemore, &c.),

and red, blue, and green, will be found highly useful.

Russet boots and shoes. Gauntlets, handsome and plain sandals.

Lace collars and ruffs.

Sword belts, both of leather and chains.

Feathers, white and black; plumes, white, black and colored, and

heron's feathers for Rob Roy, &c.

The ornaments are innumerable. A star, hat ornaments, and a blue garter wanted in all English historical plays, are amongst those of primary consideration.

I have seen young gentlemen come down to lead with one wig and one sword. A carpenter might as well undertake to do his work in a

building with a saw and a gimlet.

LIGHT COMEDY.

Everything that constitutes a fashionable modern wardrobe, will be absolutely necessary. Dress coats with steel buttons, trimmed as the court dresses are worn; an old coat with good buttons looks as well as a new one, as almost all theatrical things depend upon the ornaments upon them.

A military infantry uniform ;* sword ditto.

Ditto Cavalry.

A dress sword; sword loop, or white silk belt.

An opera hat, buckles, and latchets.

A naval coat is also useful, though even in the metropolis; I have seen a common blue coat with epaulets worn.

Epaulets, both of silver and gold the performer will do well to provide, for stock epauletes are never peculiar for their brilliancy.

Wigs are less essential here, as most comedians wear their cwn hair; but for such parts as *Rochester*, they will be found indispensable.

OLD MEN.

The number of wigs required in this line is considerable; let the reader remember what he has seen for Simpson, Sir Peter Teazle;

^{*}There is scarcely any stock so destitute as to be without a military coat; but my readers need not be informed that a dress, calculated to fit every body, never does, actually, fit anybody, and that which everybody may wear, no one can bear to be seen in.

Sir Anthony Absolute, Old Dowlas, Adam Winterton, &c., and he will form a more correct notion of what may be required, than it is

possible to convey to him by writing.

Square-toed shoes; buckles of various descriptions, for the knees and shoes, of paste, gold and silver; steel sword, shape hats and feathers, &c., for such characters as Lopez "Wonder," Don Lewis, "Love makes a man," and for which it will be necessary to provide many of the things mentioned under the head of tragedy—a three-cornered hat.

It fortunately occurs that almost all wardrobes are well stocked with (English) old men's dresses, therefore performers in this line

may well dispense with any entire dress.

Stockings, ruffs, waistbands, and lace frills.

COUNTRY BOYS.

It is nearly as essential to possess a wardrobe for this line, as for tragedy, especially if the performer's figure be petite; Knight received a certain sum in addition to his salary, as a consideration for finding his own dresses. The things most material are—leathern unmentionables, and white fiannel ditto; shoes called high lows, with thongs, and square-toed shoes; flowered waistcoats, which are generally made of bed-furniture, or worked in worsted upon calico; colored neckercheifs; of coats, to play the line, I should recommend an actor's providing a sky-blue one, a white fiannel one, and one of velveteen; the latter was a favorite with poor Emery, and such coats are much worn to the present day in Yorkshire.

Round hats, white and black.

Wigs—red in short curl; ditto long hair; flaxen, in curls, and ditto straight. Knight had twenty different red wigs that he constantly wore.

Buckles of plain steel.

Sticks—nothing can be more characteristic than a good stick. Knight's twig in Jerry Blossom, and Emery's staff in Ashfield. will not be forgotten.

Stockings, blue, red, and striped.

LOW COMEDY.

The term low comedy, is extremely comprehensive, and embraces in a country company, many, indeed most of the parts assumed in the metropolis, by Liston and Harley, many of Munden's, and frequently Emery's also. The number of wigs requisite it is almost impossible to say, but he will most assuredly require—

A Caleb Quotem's wig; a Mingle's wig; a bowl wig, i. e., round, for Crack, &c.; a red wig; a dress one for Lissardo, &c.; old men's wigs; a skull cap, i. e., a complete head-covering, made of calico, dyed the color of the scalp; a bald front with black hair at back

for Copp, Michael, Bruhl, &c., a long, black haired wig for Domanie Sampson.

Ruffs, collars, frills, russet boots and shoes, and pantaloons, for

Buch parts as Jaques, "Honeymoon," Lissardo, &c.

It will be remembered that in most respectable provincial theaters, the low comedian is expected to go on for the Lord Mayor in "Richard the Third," and other characters of minor importance in

A countryman's coat and inexpressibles of leather and cloth of

divers hues.

Stockings of different colors in silk and worsted, and they should be long enough to wear with trunks in shape pieces.* Scotch stockings.

One or two complete shape dresses for comic servants will be found absolutely necessary. Hats-shape-of velvet or serge, and

Deaver ones—round, square, white and black.

A servant's hat-band and cockade; for the information of the unlearned, it may be as well to state that a cockade marks the servant of a military gentleman or nobleman.

Top boots and false military black tops for Rattan Sturgeon &c.

Feathers of various descriptions.

Sword belt, and one sword at least.

WALKING GENTLEMEN will require most of the things (perhaps all) enumerated under the the head of light comedy.

SECONDS IN TRAGEDY OR JUVENILE TRAGEDY (which frequently goes with light comedy) will require the things named under the head "Tragedy," with the exception of the complete dresses.

A person professing juvenile tragedy, should have a dress for Norwal, which will also serve for Macduff and other parts; a black bugled one for Romeo's second dress, which will also do for Lacries in the last act; and a plain shaped dress, and plain tunic for Wilford, &c.

SECOND OLD MEN

May refer to the title "Old Men." for all they require.

ECCENTRICS, &C.

(i. e. Frenchmen, Ollapod, and those parts that cannot be reduced to any specific line) must refer to all the different heads, for the articles they want are innumerable. Dick Cypher goes with the eccentrics, and the performer is expected to find every thing, even to the boxcoat.

GENERAL UTILITY.

- This is what young performers are generally engaged for, though to fulfil the duties of general utility requires an old actor, it is in fact
 - * That, is to come half way up the thigh.

to play the inferior parts in every line - to have the most to do-the least notice of doing it-and to receive the lowest salary; it is (next to the situation of prompter) the Pandemonium of the profession. For general utility a man should have almost all the things enumerated under all the different heads, excepting the complete dresses in every one.

I know in will be said that a performer can embark in the profession without the properties I have named—I can myself adduce instances. A gentleman now a member of Drury Lane Theater, started in Brunton's company with a pair of stage boots only, and they were a partnership concern between himself and another; but it is unnecessary to mention the misery and privation that individual suffered, or to name the number of parts that were taken from him, not because he could not play, but because he could not dress them.

LADIES' WARDROBE.

Female aspirants for the pleasures of the scenic art are seldem aware that our provincial theaters have no wardrobe for the ladies, and that everything they wear must be provided by themselves.

TRAGEDY.

Black velvet dress with long and short sleeves. White satin dress with long and short sleeves. Scarlet robe—sandals.

... Point lace drapery; black and white points.

Silver spangled trimming. Plain and spangled drapery. Dagger; coronet; stomacher.

Gold spangled trimming.

Ornamented cestus for the waist.

Beads of all descriptions. Ornaments of every kind for ear rings. bracelets and armlets.

COMEDY.

Pink, blue and white satin dresses. ci Lond-dresses with spangled trimming, Feathers; fan; reticule. Fashionable hat. Shoes; silk stockings and gloves. Black and white lace vails. Flowers; beads; scarfs. Points for Spanish dresses.

MELO-DRAMA.

Scarlet stuff dress, with blue ribbons, pocket made in dress; French cap: white muslin apron trimmed,

Puff dress with blue or green ribbens.
Black velvet body with stomacher.
Black ribbon and cross.
Gipsy hat; black and white mits.
Black shoes with buckles or clasps.
French head-dress.
Black velvet body with long and short sleeves.
Boy's dress.

QUAKER'S DRESS.

Dove-colored silk open dress; white cuffs; white muslin neckerchief, trimmed with white satin ribbons; white satin petticoat; white muslin apron, trimmed with white satin ribbons; quaker's cap; white satin ribbon formed as a stomacher.

CHAMBERMAIDS.

Colored cotton and muslin dresses; trimmed apron; caps and flowers.

GENERAL BUSINESS AND ECCENTRICS.

Silk fleshings.
Frock coat and trowsers; white waistcoat,
Gentleman's shirt; false wristbands; black stock.

Gentleman's shirt; false wristbands; black stock. Wellington boots.

These are essectial for such characters as the "Young Widow," Harriette, in "Is he Jealous?" the "Irish Widow," and numerous other parts in the Drama.

Tunic; white silk pantaloons; russet boots; worked collar or frill for neck. Hat and feathers for "The Blind Boy," Myrtillo in "The Broken Sword," the "Wandering Boys, &c.

"The Broken Sword," the "Wandering Boys, &c.

A complete Indian dress, with head dress of feathers; bracelets and beads of all descriptions, for Umba in "Perouse," and Yarico in "Inkle and Yarico."

A white satin or colored fly; white satin loose Turkish trowsers; slippers turned up at the toes; vest and turban with birds of paradise plumes; for Artaxerzes, Aladdin, Zorayda, in "The Mountaineers," and numerous other parts.

Peasant's dress, Swiss, French, Spanish, Old English, &c., for Sawoyards of all nations.

Straw hat; check shirt; black neckerchief. White waistcoat with blue binding. A blue jacket; white or blue trowsers. Striped stockings—shoes—and buckles, A short cane—for Little Pickle. Old woman's head-dress. High-heeled shoes.

A large and old-fashioned fan.

Mittens—long, short, plain, and ornamented with lace; muslin neckerchief.

Old-fashioned ear-rings, and other ornaments.

Hooped petticoat; an open wrapper. Old-fashioned bedgown and nightcap.

Various colored things of the descriptions named, will be requisite for Old Women.

THE LINE OF CONDUCT TO BE OBSERVED ON FIRST ENTERING A THEATER.

The first person you should inquire for is the prompter, to whom you make yourself known, and give your address; the prompter will introduce you to the Stage manager, who conducts you to the green room, and introduces you to the rest of the company. The part assigned, and a notice as to the rehearsal, will be sent you according to the address given, or delivered to you at the theater by the call-boy, or prompter's assistant. As you read your character you will ascertain what properties are wanted in the different scenes you have to act, such as a purse, book, keys, bottle, &c. &c.; these you will make memorandums of and on the night of performance hand the list to, or ask for them of the property man,* who will provide what you want, which, as you conclude each scene, you return so him. It is essential that these things should be returned instanter, as they may be wanted in the next scene; but if you have to deliver them to any party on the Stage, the onus of returning them rests on him or her. After the rehearsal, your next care is to find the ward-robe keeper, and ask to look at your dress; try it on, and show the dresser what alterations (if any) are necessary. It is the rule of every well-regulated theater that you should wear no dress that has not been approved of by the manager; but in light comedy, where you provide everything, it is left to your own discretion. In such pieces it will be wise to consult your brother performers as to what costume they intend assuming; from a neglect of this precaution, I have seen at one of our first provincial theaters, Sir Benjamin Backbite, and Charles and Joseph Surface, habited exactly alike, a thing displeasing to the eye of the auditor and destructive of Stage effect.

In the dressing room, to which the prompter's boy will conduct you, you will find your name written at that part of it, assigned to you to dress in; there, the things provided by the theater for you to wear will be sent by the wardrobe keeper. It is no part of the duty of the dresser of a provincial theater to clean the shoes or boots which you wear upon the stage; but this is usually done by him, for which he expects some little remuneration. Some few years since, it was understood that the things worn in the play should be washed

^{*}In a respectably conducted theater the performer is saved this trouble, as at the last rehearsal, and at night, the call-boy brings him the properties required when he makes his call.

for you by the establishment, but this custom is going into disuse in the provinces—neither is it now general for a hair dresser to attend at the manager's expense; the performer will therefore be prepared to attend to himself in this particular; and it may be well to remark that one of our greatest actors has said—"Wear your own locks whenever it is not absolutely improper—the best wig is not so good as the worst head of hair."

Wigging is a science by itself; Suett had a complete gallery of wigs. I shall consider this subject in another portion of my work, and shall merely remark here, that the use of wigs must be left to the judgment and observation of the actor. Custom has established red wigs for countrymen, and black ones for Roman and all tragic characters, though it would be difficult to assign a reason for either practice. The English rustic is not generally seen with carroty locks, though they are strongly indicative of the Scotch and Welsh, and the Romans were not partial to raven ringlets; how far it may be wise to depart from these professional predjudices or vices it is not for me to determine. Auditors will fancy that Alexander was of gigantic stature, though historical records will vouch for his slender form and crooked neck; and a tall Bickard or a short Coriolanus offend our prepossession of those characters.

For leaving any part of your dress, or completing the adjustment of it, in the green room, there are established fines, but the necessities of the stage occasion these rules to be frequently departed from. A short change, such as that made by Bisk, in "Love laughs at Locksmiths," those of Buskis in "Killing no Murder," Variella, "Weathercock," or "the Actress of all work" are made either in what is technically called "a building" behind the scenes or in a room close at hand; in some cases even in the green room itself.

When dressed, the performer should proceed instantly to the green room, as no notice but of the music having been rung in, is given in the dressing room; the call boy enters the green room to call each actor or actress as they are wanted in each scene, who should then refer to their parts, to ascertain whether the scene is a hall, chamber, or garden, and not present the impropriety so often seen, even in London, of persons traversing the open air without hats, bonnets, shawls, or gloves, or the vulgarity of entering drawing rooms with their heads covered; indeed, it is highly improper to enter in a room scene with a hat at all.

ON MAKING UP THE FIGURE.

The attempts of those to whom nature has denied the grace of person, to supply her deficiency, have been treated undeservedly with satirical vigor; those who are not of happy person, say some, should not embrace the profession—Alas! we, none of us see our selves. It is the singular exclamation of a great actor of this day that, if he could go in front, and see himself act, he should profit more in one hour of self-observation, than he could from the best and most candid of critics in a year. Where nature hts granted symmetric and the second s

have a very bad effect; armings dyed with a strong infusion of Spanish annatto, look much more natural, for a negro's arms, it will be observed, are generally lighter than his countenance. A strong coring of carmine should be laid upon the face after the black, as otherwise the expression of countenance and eye will be destroyed.

OF REMOVING COLOR.

All persons have witnessed the great effect produced by suddenly removing the color in any scene of fright or surprise; to do this eleverly requires some expertness. In the scene in "The Iron Chest," where Wilford kneels to inspect the chest, it is easily done by means of a greased napkir, whilst his face is averted from the audience. In Richard a celebrated tragedian of the present day always removes his color in the dreaming scene, and applies pomatum to his conntenance, and then drops water upon his forehead; and this he effects while tossing and tumbling in the assumed throes of mental agony; on rushing to the front, at

"Give me another horse—bind up my wounds,"

his countenance is an exemplification of the text-

"Cold drops of sweat hang on my trembling limbs."

In Carlos, ("Isabella,") last scene, where, at the sudden discovery of his guilt, he might naturally be disposed to turn pale, I have seen performers try strange expedients; some having removed the color previous to coming on, have played the scene, till the point of discovery, with their backs to the audience, an offensive mode which has also the disadvantage of preparing the auditors for the trick. The thing can be generally sufficiently executed by oiling the inside of your glove, and burying your face in your hands at the moment of accusation; color adheres to oil immediately, and, without the appearance of error, the paint will be removed. It would be tedious to enumerate the many tricks of this nature that may be practiced. Legitimate acting wants little of this aid, and nothing but experience can point out when any ruse de thefitre can be properly attempted. For such situations as those of Colonel Regolio, "Broken Sword," at the table, with the lights burning before him, it is usual to whiten the face, and blacken beneath the eyes, which gives them a hollow and sunken appearance. In Macbeth's return with the daggers, the same expedient is resorted to. In "Bertram" and "De Montford," the torches of the monks are sometimes impregnated with a chemical preparation, which throws a ghastly hue upon the hero's countenance when it is held before them, a hue resembling that communicated to the face by the mixture displayed in the windows of our druggists. My readers will call to mind the excellent "making up" of Mr. T. P. Cooke in the Monster, "Frankenstein," and confess that attention to this part of the profession may be necessary, as in that case, the appearance may be the main feature of a part.

TREADING THE STAGE.

Every actor should allow himself some paces to settle his step previous to appearing in sight of the audience; it is necessary also to pay attention in making an exit. for nothing is more offensive to the eye of an auditor than to see an actor forego the character he is assuming the moment he approaches the wing. It frequently happens in the course of a scene, that one character has to invite another to an inner apartment, as in the following lines:-" But this place is too public-retire with me, Robert, the seclusion of the closet is best fitted for such a disclosure." Now, if the actors stalk off, the scene appears ridiculous and unnatural, but if they make use of what is termed bye-play, and preserve the appearance of conversation by their gestures, the effect is kept up, as it should be, to the last moment; again, in the last acts of our comedies, as the eclaircissement of the various incidents is effected, and the lovers are reconciled, it is necessary for the different characters to leave the front of the Stage to others, for the like purpose, previous to forming the picture at the close of the piece. Here it is that bye-play is indispensable.

It is peculiarly difficult to explain on paper the business of an actor or actress—when on the Stage, and not engaged prominently in the scene, there is always something to do, although there may be nothing to say; for instance, you lead a lady aside, and then the thousand little elegancies may be acted, that are duly appreciated and mark the mastery of the art; or in acting a servant, a superior character may drop a glove, handkerchief, &c.,—here is an opportunity for supporting the character, by doing that which a servant in

such a situation would naturally do.

The reader may remember a scene between Sir Edward Mortimer and Wilford in Colman's play of "The Iron Chest." Sir Edward has long and impassioned speeches to deliver, and Wilford has to stand with little or nothing to say; this scene is peculiarly fatiguing to the man who really acts Wilford—he has so much to express, and so frequently to change his gestures in the course of it. To see and know that this is the case, persons should place themselves in the pit of a theater, as near the orchestra as possible, during the performances of some good actors; by this means the term "dressing the Stage," will also be understood. All theatrical people that know their business (no matter how many may be engaged in the scene) form a picture; to understand the consequence of attending to dressing the Stage, people should pay a visit to a private theater, where, from the straggling manner in which the performers stand, some stuck close together, others at the extreme corner of the Stage from each other &c., as if uncertain of their ultimate place of destination, the whole effect is marred. The late Mr. Knight used to say, that you learnt quite as much by seeing bad acting as good, for you observed on the one hand what was done, on the other what was No man was more indefatigable at rehearsals than poor Knight. At a country theater he thought nothing of continuing rehearsing from ten till four; he was termed "the ghost of Drury,"

from his incessant attendance. Amateurs generally feel indignant at the fatigue, and what they consider the unnecessary trouble of rehearsing; all old actors are fond of rehearsing, because they, from experience, know of what consequence it is. Knight never had his equal for neatness of execution (and this was effected by measuring every inch of the Stage) and making what is termed situations; he was always perfect at the first rehearsal of a new piece, therefore, by the time it was produced, he was quite mellowed in his part, and could play with it. There is an actor, at present in London, who declares he will not again go on in a part until he has "chewed the cud upon it,"-i. e., has been in possession of the part for some days, and has thought thoroughly on the different bearings of it; so that he appears on the Stage perfectly master of the character, as he has from strict and scrutinizing observation, conceived it. A number of actors, and with sorrow do I assert the fact, never trouble themselves to move from the beaten track; the only question that arises with them being,—' What does Mr. —— do in the part?—how does he play it?—where does he enter?—and where exit?' Fortune may favor, and has favored many of these sort of men and put them in first-rate London situations; but an actor, in the true sense of the word, reads the play with attention, takes all the characters, and dissects them until he discovers what the author means, and does what Kean directed Sherwin to do, however he may have been led to admire a reigning favorite—" Forgets the god, and is himself alone."

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THE brain, being the most delicate and sensitive of all our organs, is necessarily more or less affected by all bodily ailments. A head-ache is often the first symptom of a serious disease. If the nervous system is affected, there is always trouble at its source in the perioranium. And it may here be remarked that as the nervous fibre pervades the entire frame, no part of physical structure can be affected without the nerves suffering sympathetically. Liver complaint of every type affects the brain. Sometimes the effect is stupor, confusion of ideas, hypochondrisais; sometimes persistent or periodical headache. In any case, the best remedy that can be taken is Plantation Bitters. In headache proceeding from indigestion or biliousness, or both, the stomachio and anti-bilious properties of the preparation will soon relieve the torture, by removing its cause. If the complaint is purely nervous—in other words, if it has originated in the nervous system, and is not the result of sympathy, the Bitters will be equally efficacious. For of all remedies, this rare combination of vegetable tonics, is the most reliable. Ladies who are subject to headache in consequence of functional derangements of a special nature, will find the Bitters a specific for the agony they endure. They require an alterative and regulating medicine to do away with the cause of pain, a tonic to invigorate the nervous system; and Plantation Bitters being at once an alterative, regulator and tonic, is exactly the preparation they need.

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ANT of appetite is a sure sign that the stomach is out of order. All persons in perfect health relish their food, and it may be regarded as a rule to which there are no exceptions, that individuals who are never hungry cannot be entirely well. To eat without enjoyment, is a penance, and sustenance taken into the stomach against the inclination, does not nourish the system as it ought to do. The best known remedy for a distaste or disinclination for food, is Plantation Bitters. A wine-glassful taken half an hour before breakfast, dinner, or supper, quickens the flow of the gastric juice, and thereby provokes hunger—for the palate sympathizes with the stomach. Nor can the appetite thus created be called a false appetite, for it is the legitimate consequence of a new energy imparted to the digestive organs by this wholesale medicated stimulant. Raw spirits are often taken to provoke an appetite, and sometimes produce that effect. But the remedy in this case is worse than the complaint, for the fiery and untempered alcohol irritates and inflames the coat of the stomach, and the reaction that subsequently takes place weakens the digestion and aggravates what was, in the beginning, merely a disinclination to eat, into a positive loathing for even the simplest aliment. It is because the Bitters permanently tone and brace the organs which assimilate the food, that the dormant appetite is quickened by their use.

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14 A Gure for the Heartache 15 The Hunchback 16 Don Cesar de Baxan 17 VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 29 Venice Preserved 19 Piarro 20 Venice Preserved 11 Piarro 21 The Love Chase 110 Cititiation 110 Sardanapalus 110 Sard	Pr	Price 15 Cents each.—Bound Volumes \$1. 25.				
3 The Lady of Lyons 4 Shinds and 1 Shinds of the Stranger of Grandsher Whitehead 11 Richard III 1 Spranger 12 Oct. XII. 9 The Stranger 12 Oct. XII. 9 The Stranger 12 Oct. XII. 9 The Stranger 12 Oct. XII. 18 The Draw Stranger 12 Oct. XII. 19 Observed 12 Oct. XII. 19 Oct. XII.	VOL. I.	VOL. XI.	VOL. XXI.	VOL. XX		
3 The Lady of Lyons 4 Shinds and 1 Shinds of the Stranger of Grandsher Whitehead 11 Richard III 1 Spranger 12 Oct. XII. 9 The Stranger 12 Oct. XII. 9 The Stranger 12 Oct. XII. 9 The Stranger 12 Oct. XII. 18 The Draw Stranger 12 Oct. XII. 19 Observed 12 Oct. XII. 19 Oct. XII.	1 Ton	81 Julius Cæsar	161 All's Fair in Love	241 Merry Wives		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	2 Fasio	82 Vicar of Wakeneld	163 Self	243 Shandy Magni		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	4 Richelies	84 The Catspaw	164 Cinderella	244 Wild Oats		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	5 The Wife	85 The Passing Cloud	165 Phantom	245 Michael Erle		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	6 The Honeymoon	86 Drunkaru	166 Franklin [Moscow	245 Idiot Witness		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	8 Money	88 George Barnwell	168 The Love of a Prince	248 People's Laws		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	VOL. II.	VOL. XII.	VOL. XXII.	VOL. XXX		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	9 The Stranger	89 Ingomar	169 Son of the Night	249 The Boy Marty		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	10 Grandfather Whitehead	90 Sketches in India	170 Rory O'More	250 Lucretta Borge		
13 The Gamester 14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Bazan VOL III. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Vol. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 19 Charles II 10 Vol. XIII. 17 Advess of Padus 1178 Floating Beacon 1179 Elected of Lamermoor 180 Cataract of the Ganges 181 Elected of Reform 181 Marces of Padus 1178 Floating Beacon 1178 Floating Meants of the Ganges 1180 Cataract of the Gang	11 Kiddard 111	97 Jane Shore	172 Rienzi	252 Patrician's Dan		
14 A Cure for the Heartache 15 The Hunchback 16 Don Cesar de Baxan 17 The Poor Gentleman 18 Hamlet 19 Charles II 10 Nature's Nobleman 10 Sardanapalus 10 Sardanapalus 10 Sardanapalus 10 Sardanapalus 10 Civilitation 10 Coult intain 10 Coult int	18 The Gemester	98 Corsican Brothers	173 Broken Sword	253 Shoemaker of W		
VOL. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 20 Venice Preserved 21 Picarro 22 The Love Chase 21 The Love Chase 23 Othelio 24 Lend me Five Shillings 24 Lend me Five Shillings 25 King of the Commens 27 London Assurance 26 King of the Commens 27 London Assurance 27 The Jealous Wife 28 The Bothleman (18 The Rives) 29 The Goal Market (19 The Jealous Wife 21 The Rives) 20 The Jealous Wife 21 The Rives 23 Perfection 24 Look Before You Leap 35 King John 26 Horous Man 37 Damon and Pythias 28 Clandestine Marriage 39 William Tell 40 Dav siter the Wedding 41 Ripeed the Plough 42 Rome and Juliet 43 Fendal Times 44 Charles the Twaith 45 The Brids of a Night 47 Iron Chest 47 Fron Chest 172 Fremper 173 London Assurance 174 Leave Before You Leap 175 Shill are and Son 175 David Charles (Fair Ledy 48 The Brids of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 48 The Charles of the Follies of Shilling (19 The Shilling) 49 The Goal of Wentock 40 The Duenna 40 The Pollies of Shilling 40 Through (19 The Shilling) 40 Through (19 Through (1	14 A Cure for the Heartache	94 Mind your own Business	174 Rip Van Winkle	254 Momentous Qu		
VOL. XIII. 17 The Poor Gentleman 18 Hamlet 19 Charles II 20 Venice Preserved 21 Picarro 22 The Love Chase 21 The Love Chase 23 Othelio 24 Lend me Five Shillings 24 Lend me Five Shillings 25 King of the Commens 27 London Assurance 26 King of the Commens 27 London Assurance 27 The Jealous Wife 28 The Bothleman (18 The Rives) 29 The Goal Market (19 The Jealous Wife 21 The Rives) 20 The Jealous Wife 21 The Rives 23 Perfection 24 Look Before You Leap 35 King John 26 Horous Man 37 Damon and Pythias 28 Clandestine Marriage 39 William Tell 40 Dav siter the Wedding 41 Ripeed the Plough 42 Rome and Juliet 43 Fendal Times 44 Charles the Twaith 45 The Brids of a Night 47 Iron Chest 47 Fron Chest 172 Fremper 173 London Assurance 174 Leave Before You Leap 175 Shill are and Son 175 David Charles (Fair Ledy 48 The Brids of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 47 Through (19 The Shilling) 48 The Charles of the Follies of a Night 48 The Charles of the Follies of Shilling (19 The Shilling) 49 The Goal of Wentock 40 The Duenna 40 The Pollies of Shilling 40 Through (19 The Shilling) 40 Through (19 Through (1	15 The Hunchback	95 Writing on the Wall	176 Heart of Mid Lothian	256 Pobbar Wife		
19 Charles II of Nature's Nobleman 100 Nature's Nobleman 101 Sardanapaius 110 Sardanapaius	VOL. III	VOL. XIII	VOL. XXIII	VOL. XXXII		
19 Charles II of Nature's Nobleman 100 Nature's Nobleman 101 Sardanapaius 110 Sardanapaius	17 The Poor Gentleman	97 Soldier's Daughter	177 Actress of Padua	257 Dumb Girl of		
20 Venice Preserved 21 Pisarro 22 The Love Chase 21 Othello 24 Lend me Five Shillings 25 Vol. IV. 25 Virginius 27 London Assurance 28 The Gent Day 29 Two Gentlement of Verona 30 The Jealous Wife 31 The Rivais 31 Prefector 31 Preserved 108 Ry Free Rent Day 29 Two Gentlement of Verona 110 Ry Free Rent Day 29 Two Gentlement of Verona 111 Thorese 112 Lar Vol. XIV. 125 Virginius 26 The Rent Day 27 Two Gentlement of Verona 113 The Rivais 27 Two Gentlement of Verona 116 Ry Free Rent Day 28 Two Gentlement of Verona 117 Thorese 118 The Rivais 29 Two Gentlement of Verona 118 Thorese 119 Free Rivais 210 The Rivais 211 Lar Vol. XIV. 121 The Two Co. 252 Virginius 253 Free Rent Day 254 King of the Commens 275 Look Bofore Vol. V. 120 Look 254 Look Bofore Vol. V. 255 Virginius 257 Free Rouna 257 Free Rouna 258 New You Leap 258 King of the Commens 270 Look Bofore Vol. V. 259 Two Lovers 257 Two Lovers 258 Two Lovers 257 Rownance after Marriage 258 Prefector 258 Two Lovers 257 Rownance after Marriage 258 Prefector 258 Two Lovers 257 Rownance after Marriage 258 Prefector 258 Two Lovers 258 Rownance after Marriage 259 William Tell 250 Type Order 250 Round Ada Agnes 250 Rownance after Marriage 250 Rownance af	18 Hamlet	98 Douglas	178 Floating Beacon	258 Wreck Ashore		
22 The Love Chase 24 Lend me Five Shillings 24 Lend me Five Shillings 25 Virginius 26 King of the Commens 27 London Assurance 28 The Rent Day 29 Two Gentlement of Verons 30 The Jeston Wife 32 Perfection 32 Perfection 32 Perfection 33 Perfection 34 Look Before Vol. x V. 35 A New Way to Pay Old 35 A New Way to Pay Old 35 A New Way to Pay Old 35 Look Before Vol. and 36 Nerrous Man 37 Damous and Pythias 38 Clandestine Marriage 39 William Tell 40 Dav siter the Wedding 41 Speed the Plough 42 Romeo and Juliet 43 Feedar I Times 44 Charles the Twaith 46 The Bridled a Night 47 Irron Chest 46 The Follies of a Night 47 Irron Chest 122 Jewer Lavy 48 Faint Heart Never Won 47 From Chest 183 Rose of Etrickvale 183 Rose of Etrickvale 183 Rose of Etrickvale 183 Rose of Etrickvale 183 Perfection 194 Married Life 180 Married Life 181 Wencok of Wenlock 182 Rose of Etrickvale 184 Mazeppa 185 Two Loves 186 The Ording 185 Two Loves 186 The Ording 187 Rosense after Marriage 186 The Ording 187 Rosense after Marriage 188 Two New York 186 The Ording 187 Rosense after Marriage 188 The Prior Structure 187 Rosense Gride 189 A Revenue after Marriage 180 From Sea Voll. xx 187 Rosense Gwinett 195 Shucen String Jack 195 Sikeen String Jack 195 Sikeen String Jack 195 Sikeen String Jack 195 Sikeen Ording 197 Skeleton Witness 198 Sikien Advance 197 Skeleton Witness 199 Miller and his Men 200 Linkeeper of Aberville 199 Miller and his Men 200 Linkeeper of Aberville 199 Miller and his Men 200 Adrenance he Actress 201 Adrenance Actress 202 Undine 203 Lates Berown 203 Lates Berown 204 Look Before You Live 199 Miller and his Men 205 Kornons 205 Loronns 205 Loronns 207 Lock Lix 217 Dream at String 227 Dream at String 230 Linkeeper of Aberville 230 Linkeeper of Aberville 230 Linkeeper of Aberville 231 Look Before You Lix 232 Dream at String 242 Look Before You Lix 243 Dream at String 254 Contract of Aberville 255 Loron Charles 265 Two Love 275 Dream at String 276 Look Before You Lix	19 Charles II	99 Marco Spada 100 Naturo's Nobleman	180 Cataract of the Ganger	260 Rural Felicity		
22 The Love Chase 24 Lend me Five Shillings 24 Lend me Five Shillings 25 Virginius 26 King of the Commens 27 London Assurance 28 The Rent Day 29 Two Gentlement of Verons 30 The Jeston Wife 32 Perfection 32 Perfection 32 Perfection 33 Perfection 34 Look Before Vol. x V. 35 A New Way to Pay Old 35 A New Way to Pay Old 35 A New Way to Pay Old 35 Look Before Vol. and 36 Nerrous Man 37 Damous and Pythias 38 Clandestine Marriage 39 William Tell 40 Dav siter the Wedding 41 Speed the Plough 42 Romeo and Juliet 43 Feedar I Times 44 Charles the Twaith 46 The Bridled a Night 47 Irron Chest 46 The Follies of a Night 47 Irron Chest 122 Jewer Lavy 48 Faint Heart Never Won 47 From Chest 183 Rose of Etrickvale 183 Rose of Etrickvale 183 Rose of Etrickvale 183 Rose of Etrickvale 183 Perfection 194 Married Life 180 Married Life 181 Wencok of Wenlock 182 Rose of Etrickvale 184 Mazeppa 185 Two Loves 186 The Ording 185 Two Loves 186 The Ording 187 Rosense after Marriage 186 The Ording 187 Rosense after Marriage 188 Two New York 186 The Ording 187 Rosense after Marriage 188 The Prior Structure 187 Rosense Gride 189 A Revenue after Marriage 180 From Sea Voll. xx 187 Rosense Gwinett 195 Shucen String Jack 195 Sikeen String Jack 195 Sikeen String Jack 195 Sikeen String Jack 195 Sikeen Ording 197 Skeleton Witness 198 Sikien Advance 197 Skeleton Witness 199 Miller and his Men 200 Linkeeper of Aberville 199 Miller and his Men 200 Linkeeper of Aberville 199 Miller and his Men 200 Adrenance he Actress 201 Adrenance Actress 202 Undine 203 Lates Berown 203 Lates Berown 204 Look Before You Live 199 Miller and his Men 205 Kornons 205 Loronns 205 Loronns 207 Lock Lix 217 Dream at String 227 Dream at String 230 Linkeeper of Aberville 230 Linkeeper of Aberville 230 Linkeeper of Aberville 231 Look Before You Lix 232 Dream at String 242 Look Before You Lix 243 Dream at String 254 Contract of Aberville 255 Loron Charles 265 Two Love 275 Dream at String 276 Look Before You Lix	21 Pizarro	101 Sardanapalus	181 Robber of the Rhine	261 Wellece		
24 Lend me Five Shillings VOL. IV. 25 Virginius Common Signature 26 King of the Commons 27 London Assurance 28 The Rent Day 29 Two Gentlement Overona 30 The Jealous Wife 31 The Rivais 32 Ferfection Witness 113 Eaven Glerks 113 Eaven Glerks 114 Seven Glerks 115 Seven Glerks 116 Game of Live 118 Throng Service 119 Romance after Marriage 120 Ambrose Gwinett 130 Rayond and Agnes 120 Eapholt's Faste 120 Eapholt's Faste 120 Camber of New York 130 Fewer and Son 140 Laxy. 131 Fewer and Son 140 Laxy. 132 Fereical String Jack 135 Executed As It is 136 Exerce Glerks 136 Camadeal the Marriage 137 Sevent Glerks 138 Even Glerks 139 Event Glerks 130 Camadeal the Marriage 130 Camad	22 The Love Chase	102 Civilization	182 School of Reform	262 Madelaine		
VOL. VI. 105 Game of Love 106 Midsummer, Night's 107 Threastive 107 Threastive 107 Threastive 108 The Rent Day 109 Threastive 108 The Rent Day 109 Threastive 109 Ambrose Gwinett 111 Threast 111 Threast 111 Threast 112 A Tour Ge Nesle 112 A Tour Ge Nesle 112 A Tour Ge Nesle 113 Threast 113 Treant Asi I is 114 La Tour Ge Nesle 115 Threast 116 Syana Forchmen 117 Threast 118 String John 118 Seven Offerts 118 Seven Offerts 118 Seven Offerts 118 Seven Offerts 118 Game of Life 119 Stikeen String Jack 119 Stikeen String Jack 119 Stikeen String Jack 120 Threastive 120 T	23 Othello	103 The Robbers	184 Wandering Boys	264 Grist to the Wan		
28 The Got Downstarance 28 The Rent Day 29 Two Gentlemenof Verona 30 The Jealous Wife 31 The Rivals 31 The Rivals 31 The Rivals 31 The Rivals 32 Perfection 40 The Jealous Wife 33 A New Way to Pay Old 34 Look Before You Leap 35 King John 36 Nervous Man 37 Damon and Pythias 38 Ciandestine Marriage 39 William Teil 40 Day siter the Wedding 42 Romeo and Juliet 43 Feudat Times 44 Charles the Twelft 45 The Breins 46 The Folles of a Night 47 Iron Chear 47 Iron Chear 48 Feudat Times 40 The Folles of a Night 47 Iron Chear 48 Feudat Times 40 The Welch With 48 Rank Heart Kever Woh 47 Iron Chear 48 Feudat Times 48 Treid Rom 49 Read to Ruin 50 Imper 51 Rent Day 50 King John 51 Feur Lady 51 Rent Barriage 52 Captain Ky 50 Marble Hause 53 Monarda Ada About Nothing 53 William Teil 50 Marble Hause 54 Charles the Twelft 55 Romeo Co 51 Feur Lady 56 The Duenna 56 The Orticle 57 The Apostate 58 Treifth Night 57 The Apostate 58 Mine Rouse 57 Love Weeks after, Mar 58 Captain Ky 59 Captain Ky 50 Ambroes Gw 518 Captain Ky 50 C	VOI TV	AUI. AIA.	VOLUMENTO.	VOL. XXXX		
28 The Got Downstarance 28 The Rent Day 29 Two Gentlemenof Verona 30 The Jealous Wife 31 The Rivals 31 The Rivals 31 The Rivals 31 The Rivals 32 Perfection 40 The Jealous Wife 33 A New Way to Pay Old 34 Look Before You Leap 35 King John 36 Nervous Man 37 Damon and Pythias 38 Ciandestine Marriage 39 William Teil 40 Day siter the Wedding 42 Romeo and Juliet 43 Feudat Times 44 Charles the Twelft 45 The Breins 46 The Folles of a Night 47 Iron Chear 47 Iron Chear 48 Feudat Times 40 The Folles of a Night 47 Iron Chear 48 Feudat Times 40 The Welch With 48 Rank Heart Kever Woh 47 Iron Chear 48 Feudat Times 48 Treid Rom 49 Read to Ruin 50 Imper 51 Rent Day 50 King John 51 Feur Lady 51 Rent Barriage 52 Captain Ky 50 Marble Hause 53 Monarda Ada About Nothing 53 William Teil 50 Marble Hause 54 Charles the Twelft 55 Romeo Co 51 Feur Lady 56 The Duenna 56 The Orticle 57 The Apostate 58 Treifth Night 57 The Apostate 58 Mine Rouse 57 Love Weeks after, Mar 58 Captain Ky 59 Captain Ky 50 Ambroes Gw 518 Captain Ky 50 C	25 Virginius	105 Game of Love	185 Young New York	265 Two Loves and		
28 The Rent Day 29 Two Gentlemen of Verona 30 The Jealous Wife 31 The Rivals 31 The Rivals 32 Perfection 33 Perfection 4 VOL. V. [Debts 33 A New Way to Pay Old 34 Look Before You Leap 35 King John 36 Nerrous Man 37 Damon and Pythia- 38 Clandestine Marriage 39 William Teil 40 Day after the Wedding 40 Day after the Wedding 40 Day after the Wedding 41 Speed the Plough 42 Romeo and Juliet 43 Romeo and Juliet 43 Romeo and Juliet 43 Romeo and Juliet 44 Charles the Twelfth 45 The Brids 46 The Foilies of a Night 47 Iron Cheat (Fair Lad) 48 Paint Heart Never Won 47 Tron Cheat (Fair Lad) 48 Paint Heart Never Won 51 Temper 52 Evadins 53 Mode About Nothins 54 Charles the Twelfth 55 Everan 55 Mich Ado About Nothins 56 Meh Coulting 18 Brigand 190 Ambrose Gwinett 191 Ambrose Gwinett 191 Ambrose Gwinett 192 Ambrose Gwinett 193 Ambrose Gwinett 193 Ambrose Gwinett 194 Ambrose Gwinett 195 Ambrose Gwinett 195 Ambrose Gwinett 196 Ambrose Gwinett 197 Ambrose Gwinett 197 Ambrose Gwinett 198 Amprond and Agnes 198 Gambler's Fate VOL. XV. 195 Stiteen String Jack 195 Stite	26 King of the Commens	106 Midsummer Night's	186 The Victims	266 Annie Blake		
33 A New Way to Pay old 118 I Freland As It Is 44 Look Before You Leap 45 King John 46 Nerrous Man 57 Damon and Pythias 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 59 William Teil 40 Day after the Wedding 120 Ugolino 127 Brannone and Reality 128 Domeno and Juliet 129 The Pilopat 129 The Pilopat 120 Domeny and Son 121 The Pilopat 122 The Pilopat 123 Largender of Rouen 124 King's Rival 125 Little Treasure 126 Domeny and Son 127 Parents and Guardians 128 Jewess 129 Camille 129 Camille 120 Manbeeth 130 Maried Life 130 Maried Life 131 Wenlock of Wenlock 132 Faretts and Guardians 133 David Copperfield 134 Wenlock of Wenlock 154 The Duenna 155 Much Ado Ado Hoth Nothing 156 The Critical 157 The Apostate 158 The Guardsmen 159 Grate Heart 157 The Apostate 158 The Guardsmen 159 Grate Heart 150 Maried Life 150 Maried Life 151 The Apostate 152 Freshon 153 Falts the Ado Morning 155 The Apostate 155 The Critical 155 The Apostate 156 The Critical 157 The Apostate 158 The Markette Market 158 The Markette Market 159 Status Heart New York 200 Little Treasure 150 Maried Life 150 Maried Life 151 The Maried Life 152 Freshon 153 Falts Heart Night 155 The Apostate 158 The Markette Market 158 The Markette Market 158 The Markette Market 158 The Markette Market 159 Status Heart Night 159 Grates Androue 127 Review 278 Review 278 Review 278 Review 278 Review 278 Still Adoro 279 Still Addroue 270 Listle The Actress 270 Unding 270 Listle Treasure 270 Maried Life 270 Listle Treasure 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 271 March Carles 272 Gradie 273 Herlier 274 Review 275 Still Massan Iclo 275 Still Massan 275 Still Massan 276 Still Massan 270 Listle 277 Freshood The March 278 Herlier 278 Still Hearl 279 Listle The Actress	27 London Assurance	107 Bruestius [Dream]	187 Romance after Marriage	268 Captain Evs		
33 A New Way to Pay old 118 I Freland As It Is 44 Look Before You Leap 45 King John 46 Nerrous Man 57 Damon and Pythias 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 59 William Teil 40 Day after the Wedding 120 Ugolino 127 Brannone and Reality 128 Domeno and Juliet 129 The Pilopat 129 The Pilopat 120 Domeny and Son 121 The Pilopat 122 The Pilopat 123 Largender of Rouen 124 King's Rival 125 Little Treasure 126 Domeny and Son 127 Parents and Guardians 128 Jewess 129 Camille 129 Camille 120 Manbeeth 130 Maried Life 130 Maried Life 131 Wenlock of Wenlock 132 Faretts and Guardians 133 David Copperfield 134 Wenlock of Wenlock 154 The Duenna 155 Much Ado Ado Hoth Nothing 156 The Critical 157 The Apostate 158 The Guardsmen 159 Grate Heart 157 The Apostate 158 The Guardsmen 159 Grate Heart 150 Maried Life 150 Maried Life 151 The Apostate 152 Freshon 153 Falts the Ado Morning 155 The Apostate 155 The Critical 155 The Apostate 156 The Critical 157 The Apostate 158 The Markette Market 158 The Markette Market 159 Status Heart New York 200 Little Treasure 150 Maried Life 150 Maried Life 151 The Maried Life 152 Freshon 153 Falts Heart Night 155 The Apostate 158 The Markette Market 158 The Markette Market 158 The Markette Market 158 The Markette Market 159 Status Heart Night 159 Grates Androue 127 Review 278 Review 278 Review 278 Review 278 Review 278 Still Adoro 279 Still Addroue 270 Listle The Actress 270 Unding 270 Listle Treasure 270 Maried Life 270 Listle Treasure 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 271 March Carles 272 Gradie 273 Herlier 274 Review 275 Still Massan Iclo 275 Still Massan 275 Still Massan 276 Still Massan 270 Listle 277 Freshood The March 278 Herlier 278 Still Hearl 279 Listle The Actress	28 Two Gentlemen of Verona	105 Kag Picker of Paris	189 Poor of New York	269 Nick of the Wor		
33 A New Way to Pay old 118 I Freland As It Is 44 Look Before You Leap 45 King John 46 Nerrous Man 57 Damon and Pythias 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 59 William Teil 40 Day after the Wedding 120 Ugolino 127 Brannone and Reality 128 Domeno and Juliet 129 The Pilopat 129 The Pilopat 120 Domeny and Son 121 The Pilopat 122 The Pilopat 123 Largender of Rouen 124 King's Rival 125 Little Treasure 126 Domeny and Son 127 Parents and Guardians 128 Jewess 129 Camille 129 Camille 120 Manbeeth 130 Maried Life 130 Maried Life 131 Wenlock of Wenlock 132 Faretts and Guardians 133 David Copperfield 134 Wenlock of Wenlock 154 The Duenna 155 Much Ado Ado Hoth Nothing 156 The Critical 157 The Apostate 158 The Guardsmen 159 Grate Heart 157 The Apostate 158 The Guardsmen 159 Grate Heart 150 Maried Life 150 Maried Life 151 The Apostate 152 Freshon 153 Falts the Ado Morning 155 The Apostate 155 The Critical 155 The Apostate 156 The Critical 157 The Apostate 158 The Markette Market 158 The Markette Market 159 Status Heart New York 200 Little Treasure 150 Maried Life 150 Maried Life 151 The Maried Life 152 Freshon 153 Falts Heart Night 155 The Apostate 158 The Markette Market 158 The Markette Market 158 The Markette Market 158 The Markette Market 159 Status Heart Night 159 Grates Androue 127 Review 278 Review 278 Review 278 Review 278 Review 278 Still Adoro 279 Still Addroue 270 Listle The Actress 270 Unding 270 Listle Treasure 270 Maried Life 270 Listle Treasure 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 271 March Carles 272 Gradie 273 Herlier 274 Review 275 Still Massan Iclo 275 Still Massan 275 Still Massan 276 Still Massan 270 Listle 277 Freshood The March 278 Herlier 278 Still Hearl 279 Listle The Actress	30 The Jealous Wife	110 Hypocrite		270 Marble Heart		
33 A New Way to Pay old 118 I Freland As It Is 44 Look Before You Leap 45 King John 46 Nerrous Man 57 Damon and Pythias 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 58 Clarkestine Marriage 59 William Teil 40 Day after the Wedding 120 Ugolino 127 Brannone and Reality 128 Domeno and Juliet 129 The Pilopat 129 The Pilopat 120 Domeny and Son 121 The Pilopat 122 The Pilopat 123 Largender of Rouen 124 King's Rival 125 Little Treasure 126 Domeny and Son 127 Parents and Guardians 128 Jewess 129 Camille 129 Camille 120 Manbeeth 130 Maried Life 130 Maried Life 131 Wenlock of Wenlock 132 Faretts and Guardians 133 David Copperfield 134 Wenlock of Wenlock 154 The Duenna 155 Much Ado Ado Hoth Nothing 156 The Critical 157 The Apostate 158 The Guardsmen 159 Grate Heart 157 The Apostate 158 The Guardsmen 159 Grate Heart 150 Maried Life 150 Maried Life 151 The Apostate 152 Freshon 153 Falts the Ado Morning 155 The Apostate 155 The Critical 155 The Apostate 156 The Critical 157 The Apostate 158 The Markette Market 158 The Markette Market 159 Status Heart New York 200 Little Treasure 150 Maried Life 150 Maried Life 151 The Maried Life 152 Freshon 153 Falts Heart Night 155 The Apostate 158 The Markette Market 158 The Markette Market 158 The Markette Market 158 The Markette Market 159 Status Heart Night 159 Grates Androue 127 Review 278 Review 278 Review 278 Review 278 Review 278 Still Adoro 279 Still Addroue 270 Listle The Actress 270 Unding 270 Listle Treasure 270 Maried Life 270 Listle Treasure 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 270 Listle The Actress 270 Unding 271 March Carles 272 Gradie 273 Herlier 274 Review 275 Still Massan Iclo 275 Still Massan 275 Still Massan 276 Still Massan 270 Listle 277 Freshood The March 278 Herlier 278 Still Hearl 279 Listle The Actress	81 The Rivals	111 Thorese	191 Raymond and Agnes	271 Second Love		
38 Nerrous Man 37 Damon and Pythias 38 William Teil 40 Dav stier the Wedding WOL. VII. 41 Speed the Plough 42 Romeo and Juliet 43 Freuda I Imes 44 Charles the Twelth 45 The Breilor of a Night 46 The Breilor of a Night 47 Iron Chest 48 Treil Hard 48 Freuda I Imes 40 The Folles of a Night 48 Treil Hard 49 Road to Ruin 50 Macbeth 51 Freuda I Ruse 52 Much Ado About Nothins 53 Resemen 53 Merrous Man 54 The Duenna 55 Much Ado About Nothins 55 The Duenna 56 The Critic 130 Married Life 131 Parents and Guardians 132 Faculty 132 Carpenter of Rouen 134 Aline, or the Rose of 135 Paulie 136 Machadout Nothins 135 Paulie 136 Machadout Nothins 137 Parents and Guardians 136 Machadout 137 Married Life 139 Married Life 130 Married Life 130 Married Life 130 Married Life 131 Meriods of Wenlock 132 Parents and Guardians 134 Aline, or the Rose of 135 Paulie 136 Jane Fyre 137 Meriods of Wines 137 Meriods of Wollock 137 Meriods of Wines 138 Merrous Wines 139 Miller and Isla Men 130 Married Life 130 Carpenter of Rouen 134 Adrienne the Actress 130 Saldout 130 Adrienne the Actress 130 Sa	as reflection	VOL YV	192 Gambier's Fate			
38 Nerrous Man 37 Damon and Pythias 38 William Teil 40 Dav stier the Wedding WOL. VII. 41 Speed the Plough 42 Romeo and Juliet 43 Freuda I Imes 44 Charles the Twelth 45 The Breilor of a Night 46 The Breilor of a Night 47 Iron Chest 48 Treil Hard 48 Freuda I Imes 40 The Folles of a Night 48 Treil Hard 49 Road to Ruin 50 Macbeth 51 Freuda I Ruse 52 Much Ado About Nothins 53 Resemen 53 Merrous Man 54 The Duenna 55 Much Ado About Nothins 55 The Duenna 56 The Critic 130 Married Life 131 Parents and Guardians 132 Faculty 132 Carpenter of Rouen 134 Aline, or the Rose of 135 Paulie 136 Machadout Nothins 135 Paulie 136 Machadout Nothins 137 Parents and Guardians 136 Machadout 137 Married Life 139 Married Life 130 Married Life 130 Married Life 130 Married Life 131 Meriods of Wenlock 132 Parents and Guardians 134 Aline, or the Rose of 135 Paulie 136 Jane Fyre 137 Meriods of Wines 137 Meriods of Wollock 137 Meriods of Wines 138 Merrous Wines 139 Miller and Isla Men 130 Married Life 130 Carpenter of Rouen 134 Adrienne the Actress 130 Saldout 130 Adrienne the Actress 130 Sa	33 A New Way to Pay Old	113 Ireland As It Is	193 Father and Son	273 Breach of Prom		
38 Nerrous Man 37 Damon and Pythias 38 William Teil 40 Dav stier the Wedding WOL. VII. 41 Speed the Plough 42 Romeo and Juliet 43 Freuda I Imes 44 Charles the Twelth 45 The Breilor of a Night 46 The Breilor of a Night 47 Iron Chest 48 Treil Hard 48 Freuda I Imes 40 The Folles of a Night 48 Treil Hard 49 Road to Ruin 50 Macbeth 51 Freuda I Ruse 52 Much Ado About Nothins 53 Resemen 53 Merrous Man 54 The Duenna 55 Much Ado About Nothins 55 The Duenna 56 The Critic 130 Married Life 131 Parents and Guardians 132 Faculty 132 Carpenter of Rouen 134 Aline, or the Rose of 135 Paulie 136 Machadout Nothins 135 Paulie 136 Machadout Nothins 137 Parents and Guardians 136 Machadout 137 Married Life 139 Married Life 130 Married Life 130 Married Life 130 Married Life 131 Meriods of Wenlock 132 Parents and Guardians 134 Aline, or the Rose of 135 Paulie 136 Jane Fyre 137 Meriods of Wines 137 Meriods of Wollock 137 Meriods of Wines 138 Merrous Wines 139 Miller and Isla Men 130 Married Life 130 Carpenter of Rouen 134 Adrienne the Actress 130 Saldout 130 Adrienne the Actress 130 Sa	34 Look Before You Leap	114 Sea of Ice	194 Massaniello	274 Review		
33 Clandestine Marriage 39 William Teil 40 Day after the Wedding 120 Ugolino 127 Ugolino 127 Ugolino 128 Organia Ayri. 41 Speed the Plough 42 Romeo and Juliet 42 Romeo and Juliet 42 Romeo and Juliet 43 Feudal Times 44 Charles the Twelfth 45 The Bridal 46 The Bridal 47 The Collies of a Night 46 The Collies of a Night 47 The Collies of Alight 48 Faint Heart Never Won 49 Road to Ruin 129 James and Quardians 120 James and Quardians 121 Willor of the James and Quardians 121 Willor of the James and Quardians 122 James and Quardians 122 James and Quardians 12		115 Seven Glerks	195 Sixteen String Jack	275 Lady of the Lad		
33 Clandestine Marriage 39 William Teil 40 Day after the Wedding 120 Ugolino 127 Ugolino 127 Ugolino 128 Organia Ayri. 41 Speed the Plough 42 Romeo and Juliet 42 Romeo and Juliet 42 Romeo and Juliet 43 Feudal Times 44 Charles the Twelfth 45 The Bridal 46 The Bridal 47 The Collies of a Night 46 The Collies of a Night 47 The Collies of Alight 48 Faint Heart Never Won 49 Road to Ruin 129 James and Quardians 120 James and Quardians 121 Willor of the James and Quardians 121 Willor of the James and Quardians 122 James and Quardians 122 James and Quardians 12	35 Nervous Man	117 Forty Thieves	197 Skeleton Witness	271 The Scholar		
VOL. VII. 41 Speed the Flough 42 Romeo and Juliet 43 Feudal Times 44 Charles the Twelfth 45 Feudal Times 46 Charles the Twelfth 46 The Foiltes of a Night 47 Iron Chest [Fair Lady 48 Faint Heart Never Won VOL. VII. 49 Road to Ruin 51 Temper 52 Evadne 53 Bertram 53 Bertram 53 Bertram 53 Bertram 54 The Duenna 55 Much Ado About Nothing 55 Web Ado About Nothing 56 The Critic VOL. VIII. 75 The Apostate 58 The Profite of a Night 17 Iron Chest 18 The Complex of Extilication 18 The Complex of Extilication 19 Grant of Extilication 19 Guide to the Stage 200 Undine 201 Advisors 202 Undine 203 Association 204 Asmodeus 205 Grant of Extilication 205 Hormons 206 Blanche of Brandywine 207 VOL. XXVII. 207 Americans in Paris 210 Will out of Color of Extilication 210 Volla 208 Deserret Deserted 210 Volla 208 Deserret Deserted 210 Volla 208 Deserret Deserted 211 Wizard of the Wave 211 Wizard of the Wave 212 Seatine 213 Facilication 214 Armand, Mrs Mowatt 216 Glance at New York 205 Reach New York 206 Blanche of Brandywine 226 Blanche of Brandywine 227 Frashon 228 Huth Oakle 228 Time Tries 230 Worlock of 229 Willock of 220 Willock of 221 Zelina 221 Willor of New Jersey 225 Recent Bush 226 Carrier 225 Recent Bush 226 Carrier 227 Frowers of 228 A Bachelor 228 A Bachelor 229 Americans in Paris 230 Alife's Ra 230 Alife's Ra 248 Ruth Oakle 248 Ruth Oakle 259 Brands 260 Blanche of Brandywine 260 Blanche of Brandywine 270 Volla 209 Americans in Paris 280 Deseret Deserted 281 Willor of New York 287 Frashon 288 Time Tries 288 Chestin You 289 A Bachelor 289 Ruth Oakle 284 Ruth Oakle 284 Ruth Oakle 285 Rich Oakle 285 Rich Oakle 286 Rich Oakle 286 Rich Oakle 287 Frashon 287 Alife's Ra 280 A Life's Ra 288 Chier Americans in Paris 280 A Life's Ra 280 A	38 Clandestine Marriage	118 Bryan Boroihme	198 Innkeeper of Abbeville	278 Helping Hands.		
VOL. VII. 41 Speed the Flough 42 Romeo and Juliet 43 Feudal Times 44 Charles the Twelfth 45 Feudal Times 46 Charles the Twelfth 46 The Foiltes of a Night 47 Iron Chest [Fair Lady 48 Faint Heart Never Won VOL. VII. 49 Road to Ruin 51 Temper 52 Evadne 53 Bertram 53 Bertram 53 Bertram 53 Bertram 54 The Duenna 55 Much Ado About Nothing 55 Web Ado About Nothing 56 The Critic VOL. VIII. 75 The Apostate 58 The Profite of a Night 17 Iron Chest 18 The Complex of Extilication 18 The Complex of Extilication 19 Grant of Extilication 19 Guide to the Stage 200 Undine 201 Advisors 202 Undine 203 Association 204 Asmodeus 205 Grant of Extilication 205 Hormons 206 Blanche of Brandywine 207 VOL. XXVII. 207 Americans in Paris 210 Will out of Color of Extilication 210 Volla 208 Deserret Deserted 210 Volla 208 Deserret Deserted 210 Volla 208 Deserret Deserted 211 Wizard of the Wave 211 Wizard of the Wave 212 Seatine 213 Facilication 214 Armand, Mrs Mowatt 216 Glance at New York 205 Reach New York 206 Blanche of Brandywine 226 Blanche of Brandywine 227 Frashon 228 Huth Oakle 228 Time Tries 230 Worlock of 229 Willock of 220 Willock of 221 Zelina 221 Willor of New Jersey 225 Recent Bush 226 Carrier 225 Recent Bush 226 Carrier 227 Frowers of 228 A Bachelor 228 A Bachelor 229 Americans in Paris 230 Alife's Ra 230 Alife's Ra 248 Ruth Oakle 248 Ruth Oakle 259 Brands 260 Blanche of Brandywine 260 Blanche of Brandywine 270 Volla 209 Americans in Paris 280 Deseret Deserted 281 Willor of New York 287 Frashon 288 Time Tries 288 Chestin You 289 A Bachelor 289 Ruth Oakle 284 Ruth Oakle 284 Ruth Oakle 285 Rich Oakle 285 Rich Oakle 286 Rich Oakle 286 Rich Oakle 287 Frashon 287 Alife's Ra 280 A Life's Ra 288 Chier Americans in Paris 280 A Life's Ra 280 A	39 William Tell	119 Romance and Reality	199 Miller and his Men	279 Faust and Marie		
41 Speed the Plough 42 Romeo and Juliet 43 Feudal Times 44 Charless the Twelfth 45 The Bridal 46 The Folicies of a Night 47 Iron Chest [Fair Lady 48 Faint Heart Never won VOL. VII. 49 Road to Blanch of Standburner 129 Jewes VOL. XVII 129 Campellor of Rouen 130 Adrienne the Actress 202 Undine 203 Jessie Brown 205 Iformons 206 Blanche of Brandywine 205 Iformons 207 Viola 205 Iformons 206 Blanche of Brandywine 207 Viola 207 Viola 208 Raffaella 208 Raffaella 208 Raffaella 207 Viola 208 Raffaella 208 Raffaella 208 Raffaella 208 Raffaella 208 Raffaella 209 Viola 205 Iformons 206 Brandywine 206 Brandywine 207 Viola 207 Viola 208 Raffaella 208 Raffaella 208 Raffaella 208 Raffaella 207 Viola 208 Raffaella 208 Raffaella 208 Raffaella 209 Viola 208 Raffaella 207 Viola 208 Raffaella 207 Viola 208 Raffaella 208 Raffaella 207 Viola 208 Raffaella 207 Viola 208 Raffaella 207 Viola 208 Raffaella 207 Viola 209 Americans in Paris 210 Viotorine 210 Viotorine 210 Viotorine 210 Viotorine 210 Viotorine 210 Viotorine 210 Americans in Paris 210 Viotorine 210 Americans in Paris 210 Viotorine 210 Americans in Paris 210 Viotorine 210 Alfreman Mrs Mowatt 210 Viotorine 211 Aframand, Mrs Mowatt 212 Cassile Spector 213 Parilla Reseable 214 Armand, Mrs Mowatt 216 Glance at New York 216 Glance at New York 217 Flowers of Vol. XVIII. 218 The Trees (uardsmen 219 Guide to the Stage 210 Glateda Young Hash 220 Viola 221 Mrs Hour thefore Dawn 222 Maisauur Night's Dream 223 Misiauur Night's Dream 223 Misiauur Night's Dream 224 Afralen Actress 225 Coronnas 226 Raffaella 227 Viola 228 Raffaella 227 Viola 228 Raffaella 229 Castle Spectre 227 Viola 228 Castle Spectre 228 Raffaella 229 Castle Spectre 227 Viola 228 Castle Spectre 228 Castle Spectre 229 Realrice 229 Realrice 229 Realrice 220 Glate of the Stage 220 Castle Spectre 220 Castle	40 DAY after the wedding	VOL. XVI.	VOL XXVI			
42 Romeo and Juliet 43 Foudal Times 44 Charles the Twelfth 45 The Bridd All Charles the Twelfth 46 The Bridd Times 47 Tron Cheat (Fair Lad) 48 Faint Heart Never Won VOL. VII. 9 NoOL VII. 9 NoOL VII. 120 Camille 131 Wenlock of Wenlock 131 Wenlock of Wenlock 131 Wenlock of Wenlock 132 Fourant 133 David Copperfield 133 David Copperfield 133 David Copperfield 133 David Copperfield 134 Aline, or the Rose of 135 Paralle 135 Jane Fyre 135 Paralle 136 Jane Fyre 137 The Apostate 138 The Guardsmen 139 Fail Copperfield 139 Fail Copperfield 130 Jane Fyre 130 Jane Jane Jane Jane Jane Jane Jane Jane	VOL. VI.	121 The Tempest	201 Adrienne the Astress	281 Belle's Stratage		
44 Charles the Twelfth 45 The Bride of a Night 46 The Follies of a Night 47 Iron Chest 48 Taint Heart Never Won 48 Taint Heart Never Won 50 Maobeth 51 Temper 52 Evadne 52 Evadne 53 Bertram 53 Montainers 64 The Duenna 55 Mon Ado About Nothining 55 Mon Ado About Nothining 55 Mon Ado About Nothining 55 Treith Night 139 Tree Guardsmen 130 Tree Guardsmen 140 Tree Guardsmen 151 Went and Morning 152 Evadne 153 Montainers 163 Montainers 164 Cold Heads Voung Hearts 165 Montainers 167 Montainers 167 Montainers 167 Montainers 167 Montainers 1	42 Romeo and Juliet	122 The Pilot	1202 Undina	282 Old and Young		
46 The Foilles of a Night 47 Iron Chest 48 Fair Heart Never Won VOL. VII. 49 Road to Ruln 50 Maobeth 130 Marchet 118 130 March	43 Feudal Times	123 Carpenter of Rouen	203 Jessie Brown	283 Raffaella		
46 The Foilles of a Night 47 Iron Chest 48 Fair Heart Never Won VOL. VII. 49 Road to Ruln 50 Maobeth 130 Marchet 118 130 March	44 Charles the Twelfth	125 Little Treasure	205 L'ormons	285 British Slave		
VOL. XYII. 49 Road to Ruin 50 Maorbeth 181 Wenlook of Wenlook 51 Temper 182 Evadae 183 David Copperfield 183 Prince of Ettrickvale 133 David Copperfield 135 Parid Copperfield 135 Parid Copperfield 135 Parid Copperfield 135 Parid Copperfield 136 Prince of Ettrickvale 137 Vol. XXVII. 137 Vol. XVIII. 138 Jane Eyre 139 Parid Copperfield 139 Januline (Eillarnet) 139 Januline (Eillarnet) 147 Wol. XVIII. 157 The Apostate 158 The Critic 158 The Street Copperfield 159 Brattus 159 Brattus 159 Brattus 160 Green Bush 170 Tom Cringle 170 Tom C	46 The Follies of a Night	126 Dombey and Son	206 Blanche of Brandywine	286 A Life's Ransor		
VOL. XYII. 49 Road to Ruin 50 Maorbeth 181 Wenlook of Wenlook 51 Temper 182 Evadae 183 David Copperfield 183 Prince of Ettrickvale 133 David Copperfield 135 Parid Copperfield 135 Parid Copperfield 135 Parid Copperfield 135 Parid Copperfield 136 Prince of Ettrickvale 137 Vol. XXVII. 137 Vol. XVIII. 138 Jane Eyre 139 Parid Copperfield 139 Januline (Eillarnet) 139 Januline (Eillarnet) 147 Wol. XVIII. 157 The Apostate 158 The Critic 158 The Street Copperfield 159 Brattus 159 Brattus 159 Brattus 160 Green Bush 170 Tom Cringle 170 Tom C	47 Iron Chest [Fair Lady	127 Parents and Guardians	207 Viola	287 Giralda		
49 Road to Buin 50 Maobeth 51 Temper 52 Evadane 53 Bertram 53 Bertram 54 The Duenna 55 The Orditic 70 VOL. VIII. 57 The Apostate 58 Twelfth Night 59 Brutus 60 Simpson & Co 61 Merchant of Venice 62 Old Heads & Young Hearts 63 Montaineers 64 Thee Weeks after, Mar 70 L. IX. 65 Love 65 The Outlin 66 The Character Maitravers 66 The Character Maitravers 67 The Character Maitravers 68 The Character Maitravers 69 The Character Maitravers 60 Simpson & Co 61 Merchant of Venice 62 Old Heads & Young Hearts 63 Montaineers 64 Thee Weeks after, Mar 70 L. IX. 65 The Character Maitravers 65 The Outlin 65 The Outl	48 Faint Heart Never Won			200 Time Tries Ail		
50 Macheth 130 Married Life 131 Weinock of Wenlock 151 Temper 151 Weinock of Wenlock 152 Evadne 152 Rose of Ettrickvale 152 Evadne 153 David Copperfield 153 David Copperfield 154 The Duenna 153 David Copperfield 155 Much Ado About Nothing 155 The Ciritic VOL. XVIII. 171 Wight and Morning 156 The Ciritic VOL. XVIII. 171 Wight and Morning 158 Terick Night 157 Thea Apostate 158 Treitk Night 158 Treitk Night 159 Brutus 159 Brutus 159 Brutus 159 Brutus 159 Brutus 159 Brutus 150 Ciritic Wolfer State 150 Ciritic Wolfer Sta		129 Camille	209 Americans in Paris	289 Ella Rosenburg		
51 Femper 52 Evadae 53 Bertram 135 David Copportfield 53 Bertram 136 Aline, or the Rose of 137 Aline, or the Rose of 138 Aline, or the Rose of 139 Faults 130 Jane Evre 130 David Copportfield 131 Fablic Copportfield 131 Fablic Copportfield 132 Fablic Copportfield 133 Fablic Copportfield 134 Aline, or the Rose of 135 Paults 136 Jane Evre 136 Gance at New York 136 Green Bush 136 Evre Guardsmen 138 Evre Guardsmen 138 Evre Guardsmen 140 Tom Crigig 140 Fore Aller Copportfield 139 Faults 139 Faults 139 Faults 140 Tom Crigig 141 Fablic Copportfield 142 Eustache Baudin 143 Evre Mailtravers 144 Evre Mailtravers 145 Deva Cop or the Usinal 145 Deva Cop or the Usinal 145 Love (145) Cop or the Usinal 145 Deva (145) Cop or the Usinal 140 Cop or the Usinal 141 Cop or the Usinal 141 Cop or the Usinal 141 Cop or the Usinal 142 Cop or the Usinal 143 Cop or the Usinal 144 Cop or the Usinal 145 Deva (145) Cop or the Usinal 145 Deva	50 Maobeth	130 Married Life	210 Victorine	290 Warlock of the		
53 Bertram 135 David Copperfield 134 Aline, or the Rose of 54 The Duenna 55 The Duenna 135 Aline, or the Rose of 51 Armand, Mrs Mowatt 136 Jane Fyre VOL. XVIII. 56 The Ortitic VOL. XVIII. 57 The Apostate 58 Twelfth Night 138 Jifthe Guardsmen 139 There Guardsmen 140 Tom Cringle 141 Henriette, the Forsakon 140 Tom Cringle 141 Henriette, the Forsakon 141 Bold Dragoous 142 Dark Hour before Dawn 143 Drace Miller of New Jersey 144 Bold Dragoous 145 There Maitravers 153 Moantaineers 154 There Weeks after, Mar 155 Total 155 Atoxe 155 Atoxe 155 Atoxe 157 The Minist 158 The Company 158 The Minist 159 Brutus 159 Brutus 150 There Guardsmen 150 Guide to the Stage 150 Husband of 150 The Miller of New Jersey 150 Husband of 150 Caprice 151 Horse-shoe Robinson 152 Neighbor J2 157 Fashion, Mrs Mowatt 155 Robert Emm 158 Chiefe 150 Gladica at New York 151 Glace at New York 152 Glace at New York 153 Clore Guide to the Stage 158 Robert Emm 159 Fashion, Mrs Mowatt 150 Fashion, Mrs Mowatt 151 Fashion, Mrs Mowatt 151 Fashion, Mrs Mowatt 151 Glace at New York 152 Glace at New York 152 Glace at New York 151 Glace at New York 152 Glace at New York 151 Glace at New York 152 Glace at New York 152 Glace at New York 153 Uncoestant 151 Glace at New York 152 Glace at New York 153 Uncoestant 152 Glace at New York 153 Uncoestant 153 Uncoestant 154 Glace at New York 155 Robert Emm 155 Glace at New York 150 Glace at New York 151 Glace at New York 152 Glace a	51 Temper	131 Wenlock of Wenlock	212 Castle Spectre	291 Zelina		
56 The Critic VOL. VIII. 137 Night and Morning 158 Treit Night 138 Elriop 139 Three Guardmen 139 Three Guardmen 140 Tom Cringle 140 Simpson & Co 14 Merchant of Venice 140 Elevit Che Forsako 141 Elevit Che Forsako 142 Ualcale Tom Vol. XXI 145 Dreac, Or the Dismal	52 Evadne	133 David Copperfield		293 Neighbor Jacks		
56 The Critic VOL. VIII. 137 Night and Morning 138 Treit Night 138 The Apostate 138 Treit Night 139 Three Guardsmen 139 Three Guardsmen 140 Tom Cringle 140 Tom Cringle 140 Tom Cringle 140 Simpson & Co 14 Merchant of Venice 140 Equation Repression 141 Equation Repression 142 United the Stage 143 United Three Very Stage 144 Three Weeks after Mar VOL. IX. 145 Deed, or the Dismal	54 The Duenna	134 Aline, or the Rose of	214 Armand, Mrs Mowatt	294 Wonder		
56 The Critic VOL. VIII. 137 Night and Morning 138 The Apostate 138 Ethiop 138 Trelith Night 139 There Guardsmen 139 Three Guardsmen 140 Tom Cringle 141 Henricite, the Forsakon 141 Henricite, the Forsakon 142 Lustache Baudin 145 Ernest Maitravers 143 Moantaineers [ciage 144 Bohl Dragoous 145 Three Weeks after Mar 145 Dragoous 157 Dragoous	55 Much Ado About Nothing	135 Pauline [Killarney]	216 Glance at New York	295 Robert Emmet		
98 Five Hith Night 138 Three Guardsmen 1219 Guide to the Stage 220 Veteran 140 Tom Cringle 140 Tom Cringle 121 Millor of New Jersey 121 Millor of New Jersey 121 Millor of New Jersey 122 Millor of New Jersey 122 Millor of New Jersey 123 Midsum'r Night's Dream 123 Midsum'r Night's Dream 123 Midsum'r Night's Dream 124 Midsum'r Night's Dream 125 Three Weeks after Mar 145 Drea, or the Dismal 145 Drea (or the Dismal 124 Midsum'r Night's Dream 125 Carolie of Level 145 Drea (or the Dismal 125 Drea (or the Dismal	56 The Critic	VOL. XVIII.	VOL. XXVIII.	1720 GLEGH DRRHER		
98 Five Hith Night 138 Three Guardsmen 1219 Guide to the Stage 220 Veteran 140 Tom Cringle 140 Tom Cringle 121 Millor of New Jersey 121 Millor of New Jersey 121 Millor of New Jersey 122 Millor of New Jersey 122 Millor of New Jersey 123 Midsum'r Night's Dream 123 Midsum'r Night's Dream 123 Midsum'r Night's Dream 124 Midsum'r Night's Dream 125 Three Weeks after Mar 145 Drea, or the Dismal 145 Drea (or the Dismal 124 Midsum'r Night's Dream 125 Carolie of Level 145 Drea (or the Dismal 125 Drea (or the Dismal	VOL. VIII.	137 Night and Morning	ZII ILCODSTRUE	297 Flowers of the		
59 Brutus 60 Simpson & Co 61 Merchant of Venice 62 Old Heads & Young Hearts 63 Montaineers 63 Montaineers 64 Three Weeks after, Mar VOL. IX. 65 Love & Love	58 Twelfth Night	138 Æthiop	218 Uncle Tom's Uabln	298 A Bachelor of		
61 Merchant of Venice de 20 Ida Headak Young Hearts (22 Dark Hour before Dawn 301 Love's Labo 22 Old Headak Young Hearts (43 Ernest Maltravers 23 Midsum Xight's Dress 303 Caprice (44 Hour before Dawn 305 Caprice (45 Three Weeks after Mar VOL. XI.) 45 Toron VOL. IX. 45 Love (14 Dawn) 25 Love (14 Da	59 Brutus	140 Tom Cringle	220 Veteran	299 The Midnight B		
62 Old Heads & Young Hearts 145 Ernest Maltravers 223 Midsum'r Night's Dream 305 Caprice 64 Three Weeks after Mar YOL. XIX. 145 Dred, or the Dismal YOL. XXIX YOL. XXIX 145 Dred, or the Dismal YOL. XXIX	60 Simpson & Co	141 Henriette, the Forsaken	221 Miller of New Jersey			
of Montainers Target 14 Bohl Dragoons Laura Keene's Edition 300 Cradle of L VOL XIX VOL XIX VOL XIX 145 Dred, or the Dismal VOL XXIX 305 The Lost Sh			222 Dark Hour before Dawn	302 Naisd Oncen		
64 Three Weeks after Mar- VOL. XIX. 224 Art and Artifice VOL. XX A5 Lave. 250 Feb. 252 Poor Young Man 305 The Lost 51 305 The Lost 51 305 The Lost 51 305 The Lost 51	63 Mountaineers France	144 Rotel Dragoous	Laura Keene's Edition	303 Caprice		
VOL. IX. 145 Dred, or the Dismal VOL. XXIX VOL. XXIX Swamp 225 Poor Young Man 305 Chapter Sun 306 Chapter	64 Three Weeks after Mar-	VOL. XIX.	224 Art and Artifice	304 Cradle of Liber		
So Love Swamp 220 Foor Young Man 300 The Lost Su	VOL. IX.	145 Dred, or the Dismal	VOL. XXIX	VOL. XXXI		
	00 D010	[Swamp 146 Last Days of Pompeii	226 Ossawattomie Brown	306 Country Squire		
67 The Elder Brother 147 Esmeraida 227 Pope of Rome 307 Fraud and i	67 The Elder Brother	147 Esmeralda	227 Pope of Rome	307 Fraud and its V		
	68 Werner	148 Peter Wilkins	228 Oliver Twist	308 Putnam		
	70 Town and Country	150 Jonethan Produced		309 King and Deser		
71 King Lear 151 Retribution 231 4 at of Arva 311 A Hard Str	71 King Lear	151 Retribution	231 " at of Arva	311 A Hard Struggle 312 Gwinnetto Vaug		
72 Riue Devils 1152 Minerali 1152 Minerali 1152 Gwinnetto	72 Rlue Devils	152 Minerali	Pitcher	312 Gwinnetto Vau		
VOL. XX. VOL. XXX. VOL. XXX. VOL. X	VOL. X.	VOL. XX.	. VOL. XXX.	YOL. XL. 318 The Love Knot		
73 Henry VIII 155 French Spy 133 Black Eyed Susan 318 The Love K 156 Henry IV 156 Ben Bolt 156 West End, or Irish Heir 156 Corlolaus 156 Ben Bolt 156 West End, or Irish Heir 156 Corlolaus 156 Corlolau	75 Henry VIII	154 Went of Wish to Wish	34 Satan in Paris	314 Lavater, or No		
75 Henry IV 134 Wept of Wish to Was 34 Satan in Paris 135 Evil Genius 136 Rosina Meadows [ess 315 The Noble by 35 Rosina Meadows]	75 Henry IV	155 Evil Genius	35 Rosina Meadows [ess	315 The Noble Hear		
76 Paul Pry 156 Ben Bolt 236 West End, or Irish Heir-316 Coriolanus	76 Paul Pry	156 Ben Bolt	236 West End, or Irish Heir-	316 Coriolanus		
77 Guy Mannering 157 Sailor of France 237 Six Degrees of Crime 317 The Winter	77 Cuy Mannering	157 Sailor of France	237 Six Degrees of Crime	317 The Winter's Ti		
78 Sweethearts and Wives 158 Red Mask 238 The Lady and the Devil 318 Eveleen Wi 279 Serious Family 159 Life of an Actress 239 Avenger, or Moor of Sici-1319 Ivauhoe	78 Sweethearts and Wives	159 Life of an Actress	239 Avenger or Moor of Sici-	319 Ivauhoe		
An She Stooms to Conquer 150 Wedding Day 40 Masks and Faces 19/320 Johnston 10	80 She Stoops to Conquer	160 Wedding Day	40 Masks and Faces [ly	320 Jonathan in En		
(Catalogue contined on third page of cover.)		(Catalogue contin : 1 o	n third page of cover.)		
			1			



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DUE AS STAMPED BELOW

NOV 0 6 1996

MAY 27 2006

JUL 7 1998

DET 0.5 195

DEC 1 2 1999

OCT 24 2001